Double Premiere!

March 27, 1947, marks a development of importance to every exhibitor in Great Britain. Not only does it date the world premiere of a great motion picture, but also an event of even wider significance . . . the emergence of a mighty new producing organisation! Metro-Goldwyn-Mayer is proud indeed to distribute Enterprise Productions, whose debut is made with . . .

"THE OTHER LOVE"

A DAVID L. LEWIS PRODUCTION Starring

BARBARA STANWYCK · DAVID NIVEN

with RICHARD CONTE · JOAN LORRING · GILBERT ROLAND · Directed by ANDRE DE TOTH

WORLD PREMIERE · EMPIRE THEATRE

9 The Most Honoured Picture in History!

ACADEMY AWARDS

- BEST Picture of the Year
- BEST Actor of the Year - *Fredric March*
- BEST Supporting Actor of the Year - *Harold Russell*
- BEST Director of the Year - *William Wyler*
- BEST Screen Play of the Year
- BEST Musical Score
- BEST Film Editing
- SPECIAL AWARD to *Harold Russell*
- IRVING THALBERG AWARD to *Samuel Goldwyn*

SAMUEL GOLDWYN'S

"The Best Years of Our Lives"

Released through RKO Radio Pictures

She's on her Way
BETTY GRABLE
in
"THE SHOCKING MISS PILGRIM"
(In Technicolor)
20th CENTURY-FOX

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,082. Thursday, March 27, 1947. Vol. 361.

RIGHT ON THE SPOT
BRITISH MOVIETONE NEWS

John Grierson Joins Up With UNESCO

THE KINE. learns that John Grierson, pioneer British documentary producer, has been appointed to a senior administrative position in Unesco—the United Nations Educational, Scientific and Cultural Organisation.

He has been appointed co-ordinator of information and public education to the organisation.

Grierson played a leading part in the original shaping of Unesco and his appointment will be gratifying to the documentary industry in Britain, where he is still regarded as the outstanding figure of his generation in his specialised field.

His decision to join Unesco has been taken during a recent brief trip to Paris. His recently formed company scheduled to make short subjects in New York and Canada will not be affected.

M-G-M RELEASES REPUBLIC ON 16-mm.

S. Eckman, Jnr., managing director of Metro-Goldwyn-Mayer, and R. W. Altschuler, president of Republic International, reveal that they have just completed an arrangement whereby M-G-M will, in future, distribute all 16-mm. versions of Republic Pictures' productions exclusively in all countries throughout the world, with the exception of the United States and Canada. Their distribution here will be in the hand of J. D. Russell-Roberts, manager of M-G-M 16-mm. department.

The first combined 16-mm. releases will be announced soon.

RANK GROUP HOLDS SUB-STANDARD TALKS

Four-cornered talks by high-ranking executives of Universal-International, its sub-standard division, United World, Eagle-Lion of America and the Rank Organisation, were taking place in London yesterday to frame future world-wide policies for 16-mm.

The conference will have before the findings made by Ian Premieu-Javal, managing director of G.B.I., and Edmund L. Dorfmann, vice-president of United World, at joint production talks for the 16-mm. educational film last February.

Kinema Advertising May Be Fixed by New Bill

BUT NO OFFICIAL CENSORSHIP

(Special to the KINE.)

A NATIONAL advertising code, to which all outdoor film renting and exhibiting publicity would have to conform, is being worked out as the Town and Country Planning Bill goes through the Committee stage in Westminster. Ministry officials expect the Bill to become law by July.

This code will be a guide book to which any type of advertising media may be displayed; but it will not censor advertising contents.

The Ministry says that all kinema front-of-house displays will be nationally governed by the regulations. Some kinemas may be permitted to use large hoardings; others will be able to use no publicity material.

The policy of the code is to preserve the amenities of the towns and countryside. Large town advertising is likely to be less affected than advertising in country areas and new towns.

G. McLellan, of the Borough Billposting Co., told the KINE. that all associations likely to be affected by the Bill were contacted in June, 1946; but that many Trade organisations took no interest in joining the Working Party. This committee—on which Harold Abrahams is the Ministry's representative—is concerned with working out details of the code.

The Ministry states that it is having top-level discussions with many organisations likely to be affected by the new Act; but the C.E.A. this week stated that it had had no discussions to date with the Ministry. A special meeting was called for Wednesday of this week to appoint a deputation to see the Minister.

Meanwhile, as the Bill is being considered this week by a Parliamentary Standing Committee, the Advertising Association is hoping for an amendment asking that advertising on kinema house fronts be excluded from the Act and for similar concessions.

A Ministry spokesman told the KINE. this week that "there is no cause for undue alarm." Reports that kinemas would have to have an individual licence each time an advertisement was changed were quite "fantastic."

The new code would not be without its penalties for those who break it.

Film people will have a court of appeal to which they can apply in cases of doubt or alleged unfairness in regulations.

L. Knopp, technical adviser to C.E.A., points out that the C.E.A. is anxious to make sure that the whole matter of advertising is *regularised*.

He also wishes to point out to members the danger in the Bill, which, in its present state, could seriously affect kinemas in "redevelopment areas." Some kinemas may be told that they cannot carry on, others are likely to have to make alterations to frontages, some sites may be refused building permits.

As the Bill stands at the moment, only in exceptional cases of hardship is compensation paid for loss of development rights on sites.

The Next Censor

No decision has yet been taken about the appointment of a successor to the late Lord Tyrrell as President of the Board of Film Censors.

A meeting of the Board will be held next week, following which it is hoped to make a statement that the position has been accepted by a public figure.

TRANSPORT: NO REPRIEVE

THE Film Transport Service has not been reprieved. Exhibitor and renter interests had hoped that it would be outside the scope of the big transport nationalisation scheme, and would be treated in the same way as bulk milk delivery and furniture removals.

The Trade has now learned that this exception cannot be made.

This means, in practice, that most of the F.T.S. as it now stands will be operated by the Government pools.

PATHE A.A. MERGER

THE merger between Pathe and Anglo-American is expected to be ratified at a board meeting of the Associated British Corporation this week, and a public announcement is expected at the week-end, or at the latest before Easter.

First news that Anglo was to be absorbed by Pathe was given exclusively in last week's KINE.

The KINE. now understands that an agreement is completed and that the fusion of the two interests will be accomplished within the next few days.

Films Council Meet

The Films Council is meeting on Thursday of this week and it is expected to complete discussions on the new Films Act.

The Council's recommendations will go to Sir Stafford Cripps possibly early next week.

C.E.A. Resists Proposals to Abolish the Renters' Quota

A SERIOUS threat to abolish renters' quota—understood to have the backing of important officials in Whitehall—is the chief problem now facing the exhibiting Industry.

First news that such a step was likely was given by the president of the C.E.A., B. T. Davis, at the Birmingham branch meeting last week.

Mr. Davis followed up his remarks by returning to the subject in a speech at Stoke-on-Trent on Monday, when he said that the exhibiting end of the business will need to put up the strongest resistance against a threat to eliminate the renters' side of the Quota Act.

Wardour Street heard first news that the Board of Trade was seriously investigating the possibility of making such a move when a deputation of the C.E.A. called on the Board early last week.

Leading exhibitors said afterwards that there was some surprise at the Board's suggestion, and a very emphatic statement of the official C.E.A. view was pressed home at the meeting.

On Monday of this week a small but well regimented committee of the Federation of Documentary Film Producers and the Association of Specialised Film Producers called on the Board and pressed the quota views of the documentary producers.

Here, again, it is understood that the possibility of abolishing renters' quota was mentioned.

The most important section of the Industry favouring the abolition of renters' quota is the British Film Producers' Association. Specialist and documentary interests favour its renewal, as does the C.E.A.

A

KINEMATOGRAPH WEEKLY

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93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468
Telegrams: Kine, Southernwood, Rand, London

Joint Editors:
A. L. Carter : Connery Chappell

Associate Editor: James Benson

Advertisement Manager: Paul Peak

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A THREAT TO THE TRADE

AN event of first importance to exhibitors all over the country is threatened in Manchester, where the local Watch Committee is seriously considering imposing a bar on continuous performances at the theatres in the centre of the city. Instead, it will propose a policy of two shows nightly.

Manchester is one of the chief show business centres in Britain, and its central kinemas have a key position in our business.

The first reaction of the average showman to the news will not be favourable, for it is not unreasonable to say that if the local authorities succeed in imposing the ban in Manchester, there may be the danger of similar tactics being attempted elsewhere. And this would affect the pocket of everyone.

In terms of hard cash it can be said at once that no kinema plays twice nightly if it can get support for playing continuous shows, for experience has shown that the non-stop programme attracts considerably more money. Indeed, the local branch secretary, T. E. Robinson, has suggested that if this bar is imposed it will mean a drop of 30 per cent. in the takings of the kinemas concerned.

There is, of course, another point, and a fundamental one.

No one wants the restriction of trade which twice nightly would involve, but equally, no one wants the arbitrary dictation from the local authority which is implied in this proposal.

What this Industry, every side of it, wants is more elbow room to get on with the business of purveying entertainment.

We have quite enough fetters already, and exhibitors throughout the country will be solidly behind the C.E.A. when the occasion arises for a concerted defensive action against the Manchester authorities.

BUSINESS is looking up. No matter with whom I discussed the box-office, I found that this is invariably the verdict of the experts.

The Trade's takings took a toss when fuel and freezing combined against us. With the return of more normal weather, takings have again picked up to something like normal.

The situation has been helped by some very strong releases. Indeed, one senior executive I know is prepared to bet against the box-office suffering anything like a pre-war seasonal summer slump in its takings this year.

MY readers are well aware that the KINE. is far from enamoured of popularity polls. Recent remarks about the National Film Award have made our feelings quite clear.

Now I see that the Trade is suffering from another one of these so-called guides to public opinion, this time in the *Daily Express*. Its readers have been asked to answer some rather complicated questions asking which taxes they would increase if they were Chancellor of the Exchequer, and if the situation warranted it.

The result was somewhat depressing from the film Trade point of view: 28 per cent. advocated increased taxation of beer and spirits and 22 per cent. suggested higher entertainment tax. Only 17 per cent. wanted to increase petrol taxes, and 14 per cent. to raise tobacco duty.

WITH all respect to our contemporary, it would be foolish to regard these figures as a final indication of public opinion on a subject on which the public, after all, is nothing if not inexpert.

But as S. K. Lewis, of Associated British pointed out to me when we were discussing it, one could not help but be a little uncomfortable at the thought that a substantial percentage of readers of a vast newspaper like the *Express* would prefer to bump the admission price at the local kinema to raising the petrol tax.

I suggest that this result was a highly surprising one.

ANOTHER public poll with disquieting results has been recorded, this time in the *News Chronicle*, which publishes the highly expert findings of the Gallup people.

Members of the public were asked to say what they thought about American dollar imports, and an overwhelming majority said they should be spent on machinery. Only 4 per cent. wanted them to be spent on films.

There was a supplementary question asking if they minded going "somewhat short" of films and tobacco, and again an overwhelming majority said they did not mind.

I suggest that expressions like "somewhat short" are so vague as to prevent the reader seeing the problem in its entirety.

MEANWHILE, this whole question of quota continues to motivate most Trade thought.

It is now linked up, of course, with nationally vital problems like the business of dollar imports, and there is no sense in blinking the fact that the Trade is in for a very worrying time in the next few months.

I had a long talk on the subject with Sam Eckman one day last week. Sam, as head of M-G-M and as acknowledged leader of the American interests in this country, is vitally involved in the future shape of the business, but in fairness to him I must say that in his conversation he takes a very sympathetic and indeed understanding view of the problem as a whole.

A MAN cannot come over and live in an adopted country for the best part of 20 years without feeling receptive to the viewpoint of that country.

Indeed, it is noticeable in talking to Eckman that he has slipped into the habit of talking of himself as a "non-national" rather than a foreigner or an alien. "Non-national" is an essentially sympathetic word, and I suggest it is symptomatic of Sam's outlook on things.

Like many of us, he sees the future as one which contains far too many question marks for his liking. I refer to things in the broadest sense.

SAM'S attitude though, as befits a leader of the Industry, is one of sober and determined confidence.

Meanwhile, on film matters he is optimistic enough to feel that a serious cut in imports from the U.S. remains Fleet Street talk rather than a serious possibility in the reasonable future.

The subject is immensely complicated and there are points where the film end of it is submerged into questions with a much higher international priority.

ECKMAN'S view, and it must always be the basic view of this Industry, is that of every hundred hours of screen time, the Hollywood major companies must necessarily count for 80.

Not for years can that percentage be seriously changed, and as the country as a whole rightly regards picture entertainment as an essential relaxation there is that much screen time crushingly answering any arguments against restricted imports.

Tom O'Brien's speech in the House the other day—we gave the essential parts of it word for word in last week's KINE.—hit the nail very much on the head, and Sam was warm in his praise of it. I see that the Leeds C.E.A. meeting also gave Tom an unexpected pat on the back.

ON the other hand, another C.E.A. meeting—Birmingham—was the occasion for letting a rather important cat out of the bag.

National President B. T. Davis quietly told members that it seemed to him that the Board of Trade had got its eye on the possibility of abolishing renters' quota.

I can amplify this point quite a bit.

THE C.E.A. Quota Committee, as you know, went down and called upon the Board last week. It was surprised at what it heard.

My information is that the Board officials told the exhibitors that after studying the spate of evidence which the Trade has submitted, it was now considering the abolition of the renters' quota.

I can reveal that the exhibitors protested very strongly and came out bluntly with the statement that any such abolition would weaken their bargaining power. Their view is that they can only thrive when they have the utmost freedom to trade and go shopping for their films in the widest possible market.

I BELIEVE the exhibitors impressed the Board with the strength of their argument. This would not be at all surprising, for the exhibitors are at the moment extremely well marshalled and are making their views felt all over the place.

This is so true of the Industry just now that I know of at least one occasion at the Board of Trade where a visiting committee felt compelled to tell the Board that exhibitor views were swamping other interests.

This occurred on Monday of this week, when the Federation of Documentary Film Producers' Association and Specialised Film Producers called on the Board to give their views on Quota. Their committee consisted of Bruce Woolfe, Frank Hoare, Basil Wright and Paul Rotha.

AT one point in the conversation, I believe, the producers reminded the Board that the primary function of the Quota Act was to encourage British production—not just to guarantee British exhibitors.

This point was put in friendly but firm fashion.

INSTITUTIONAL advertising is something of a novelty in the film business. I write as an editorial man to whom advertising is, anyway, an occult science savouring slightly of Black Magic, and I admit to knowing next to nothing about it.

But, as a layman, I was deeply impressed with the quality of the new series of ads. now appearing in the national Press over the name of the Rank organisation. They are designed to sell the ideas of British films and British filmcraft, rather than merely to provide a boost for the most spectacular of our groups.

In their vivid, but indirect approach I found them most attractive. I suspect that my old colleague, Sydney Wynne, who is now perched up aloft in what used to be a picture gallery at the new Rank head offices in South Street, and is there advising on overall policy in these

SHOTS

atters, had a lot to do with the heme and the copy writing. The Wynne touch is something ith which this business of ours ill become increasingly familiar the years ahead.

WHILE on this subject, changes which we have all nown about for some time ave now taken place on the ublicity side of the Rank rganisation

The group has expanded so uch in recent years, and its ublicity end has become so normous, that an increase in enior personnel was obviously alled for.

In consequence, John Davis as done something of a re-uffle.

N the reorganisation, John Myers, who has worked so aliantly for British pictures, ecomes director of publicity, nd John Dennett becomes direc-r of advertising. Sydney Wynne will be in charge of over-ll publicity and will co-ordinate he work of the two sides.

The appointment is another istinct success for Dennett, who still in his early thirties.

He was on a local paper at Wembley when he felt the call f specialised film journalism, nd went to the *Cinema*. At one me Max Milder wanted him for n important job at A.B.C., but ennett stayed put.

LATER, it was John Davis who first fully realised Dennett's ift for hard work and his flair or getting the best out of the eople around him, and since e gave up journalism for the m business he has proved mself a most valuable acquisi-on to the Rank organisation.

Older than his looks, Dennett a man who has developed a ood conference manner. He nows his own mind and is ever frightened of voicing his pinions.

Davis has found and trained any young men, some of hom are destined for big areers. I suggest that Dennett perhaps the happiest discovery n his list.

A VISITOR to this austere island is Seymour Friedman, on of Jos. Friedman, Colum-ia's managing director in this ountry.

Young Friedman is an assist-nt director for Columbia in Hollywood, and I hear that he has been assigned to direct exteriors in Egypt for a new picture, "Assignment to Treasury."

He will fly through to Cairo after a short stop over in London.

The visit will be a great thrill for Jos., who has always been proud of his boy, who has been forging ahead steadily on the production side.

EASTER will be an unpleasant occasion for Major R. P. Baker, managing director of Ealing Studios and president of the K.R.S.

I hear that he has to go into the Westminster Hospital for a major abdominal operation.

Meanwhile, as I hinted a few weeks ago, there is strong pressure for him to change his mind about standing for another term at the K.R.S. As you know, he originally said that he would not go forward again.

IS there a deal pending between Arthur Rank and Sir Alexander Korda? Knowledgeable film people say that there is.

Here, as I understand it, is the situation :—

The two senior men of the British production Industry have been seeing quite a lot of each other in recent weeks and have exchanged views over the lunch table on more than one occasion.

My understanding is that a deal is on foot. It concerns foreign distribution of the imposing new Korda line-up, on which the maestro is now keeping busy.

An announcement may soon be made telling how the new Rank world-wide distributing arrangements are brought into play to look after Korda's interests outside this country and the United States.

Rank distributing for Korda abroad; it sounds like the *grande entente*.

WRITING of Korda, incidentally, I am reminded that Sir Alex has now what used to be the King's house at the Hyde Park Corner end of Piccadilly.

He will convert it into projection theatres.

And so it goes on.

THE British Film Producers' Association dinner to Michael Balcon at the Dorchester last week was a private affair, as my readers have not infrequently been told. A friend of mine, however, listened in to the evening on the jungle grapevine and assured me that a good time was had by all.

J. Arthur Rank presided, and the 25th year of Balcon's work in the British film Industry was well and truly honoured, as indeed it should have been.

ONE of the many visitors from the other side who are now in London is Arthur Krim, president of Eagle-Lion of America. Jock Lawrence and some of his henchmen threw a small party for him in London last week.

Krim is an important man in the business of getting the maximum sale for British films overseas, and it is his organisation—as the KINE. announced last week—which will be responsible for carrying the Rank product into South America in a big way.

He is by nature a quiet and self-effacing fellow, and although it was a pleasure to meet him, he did not have a lot to say.

THE West End of London will shortly see something of a Sydney Box frontal attack.

Starting shortly after Easter, the youngest and most ambitious of our senior producers will be having an almost non-stop series of pictures in the key theatres.

I had a long talk with Box last week. He is scheduled to deliver 12 pictures a year to the Rank organisation, and he is determined that they shall all be of a calibre comparable with his brilliantly successful "Seventh Veil."

HIS plans stretch ahead to the fairly distant future and include Technicolor subjects of front-rank importance to the international box-office.

Unlike some of his colleagues, Box is as much a businessman as he is a creative worker, and he is mindful of the necessity of producing the right picture for the right amount of money. This doesn't mean that he believes in economy on the floor. It simply means that he believes in rationalisation.

Already at Shepherd's Bush and Islington he is building up an outstanding team around him. He has a young, attractive and very gifted wife whose record shows that she is one of the shrewdest judges of a story in our studios.

His sister, Betty, has just completed her first major production at Islington.

JOHN DENNETT

SYDNEY BOX

SIR ALEX. KORDA

A. KRIM

JOS. FRIEDMAN

CLOSE-UPS

by SCREENCOMBER

HOCH aye and hoots, mon! We've just got back from Glasgow. We thought the greeting might add a touch of local colour, despite the fact we've never heard such exclamations further North than Whitechapel.

For the benefit of other visitors to Glasgow, that staccato rattle is the clanging of rivets and not the banging of saxpences. As we left Euston an interesting character, by name Edward Cook, lowered his paper and told us we were all in the same business. By the time we reached Watford we learnt that Mr. Cook was in the documentary business, specialising in coal mining subjects. By the time we reached Rugby he had convinced us that the future of the films lay in documentaries about coal, providing, of course, that they were made by Mr. Cook.

Real Crisis

The crisis has hit Glasgow hard. At our hotel we were offered the choice of lemon gin or rum. However, a visit to Freddie Ferne and Will Fyffe, over at the Alhambra, was not without a certain thirst-quenching effect.

A sight to gladden all hearts is the Alhambra pantomime, where Will Fyffe and Harry Gordon are packing it to capacity, in spite of the fact that it has already been running for 15 weeks. Mind you, George or Urie or Mr. Scott assures us that they are doing just as well at the Pavilion, where he is running one of the opposition pantomimes.

It was one of the rare occasions when we didn't run into Sir Alex King. Visitors to Glasgow know that it is almost impossible to visit that city without meeting Alex, but as we can't speak Afrikander maybe it didn't matter after all.

Pretty Theory

There is a well-substantiated theory that Freddie Fuller not only works at the Paramount—all right, call it the Odeon if you insist, but it's still the Paramount to us—but that he also eats and sleeps there. Freddie is the only man we know who travels his own blitz and who really has a connoisseur's appreciation of an air-raid. All through the London blitz he spent his time surrounded by explosions seated in the sixth floor of his flat on Oxford Street. When the London blitz ceased, Freddie moved over to Glasgow, in nice time for the Clydeside affair, which was also quite a do.

Saturday we had arranged to have Alec Boyd and Jimmy Campbell for breakfast, but we finished up having porridge and kippers instead. The two Associated British lads were up to say farewell to Davey Stewart.

It is purely a coincidence that Mr. Danny, of Ealing Studios, has suddenly found it necessary to keep an important business engagement in Glasgow on Thursday, although we did happen to mention to him that our distiller came across with a case of Scotch during our visit.

The Financial Structure of the Rank Organisation

IT HAS GROWN TO £50,000,000 HOLDINGS IN THE LAST TWELVE YEARS

An Up-to-the-minute Parade of Companies Linked in the Chain

THE current issue of "The Directory of Directors" credits J. Arthur Rank with a directorship of seventy companies; but this is by no means a complete record of his financial interests. In the film world alone Rank has a major interest in over eighty.

The current pay roll of his film interests is for 33,000 employees.

The total assets of these companies are £50,000,000. The last recorded annual turnover of the group—disregarding any internal duplication of accounts—was £50,000,000. In this page the KINE. gives an up-to-the-minute parade of the companies in the Rank set-up.

Rank controls 545 British kinemas . . . and has business interests in kinema property in many parts of the world. Of this figure, G.-B. controls 240 houses, with Odeon running 305.

The history of the organisation dates back to 1935. The vast combine is controlled by Rank through his £100 company, Manorfield Investments, Ltd.

There are eleven finance holding companies. Thirteen companies cover the studio, laboratory and production field. As many as fifteen distribution companies look after the circulation of Rank product in Britain and the rapidly expanding world markets. There are sixteen exhibiting companies and twenty-three other companies which provide such equipment as kinema seats, look after the 16-mm. business of the group, or tell film producers what to-morrow's weather will be.

In addition to this, there are twelve companies associated by special agreements with the J. Arthur Rank Organisation. Among these are the strategic African Consolidated Theatres, Greater Union Theatres of Australia, and the Union Investments of New Zealand.

Here is a detailed KINE. chart, illustrating how this vast chain of companies are divided up in their respective groups with controlling companies like Manorfield Investments and the Metropolis and Bradford Trust:—

J. ARTHUR RANK GROUP OF COMPANIES

Manorfield Investments Ltd.—J. Arthur Rank Organisation, Ltd.

FINANCE AND HOLDING COMPANIES

General Cinema Finance Corp., Ltd.
Metropolis and Bradford Trust Co., Ltd.
Denham and Pinewood Holdings, Ltd.
British and Dominions Film Corp., Ltd.
New Standard Film Co., Ltd.
Standard Film Co., Ltd.
P.C.T. Construction, Ltd.
Odeon Cinemas (Holdings), Ltd.
Overseas Cinematograph Theatres, Ltd.
Odeon Holdings (New Zealand), Ltd.
General Theatre Corp. of Canada, Ltd.

Studio, Laboratory, and Production Companies

D. and P. Studios, Ltd.
Denham Laboratories, Ltd.
Two Cities Films, Ltd.
Independent Producers, Ltd.
Gainsborough Pictures (1928), Ltd.
G.B. Animation, Ltd.
Wesley Ruggles Productions, Ltd.
British Pictorial Productions, Ltd.
This Modern Age, Ltd.
Film Laboratories, Ltd.
Queensway Studios, Ltd. (Canada).
Production Facilities (Films), Ltd.
G.B. Instructional, Ltd.

Distribution Companies

General Film Distributors, Ltd.
Universal Pictures, Ltd.
Gaumont-British Distributors, Ltd.
Eagle-Lion Distributors, Ltd. (Brussels, Singapore, Hong Kong, China and Manila).
British Distributors (India), Ltd.
J. Arthur Rank Organisation, Inc. (U.S.A.).
Eagle-Lion Distributors (Middle East), Ltd.
Eagle-Lion Distributors (Greece), Ltd.
Film A.B. Eagle-Lion (Sweden).
Eagle-Lion A.S. (Denmark).
Eagle-Lion France S.A.
Eagle-Lion Films S.A.R.L. (Italy).
Eagle-Lion Maatschappy N.V. (Holland).
Eagle-Lion Films of Canada, Ltd.
Monogram Pictures of Canada, Ltd.

Exhibiting Companies

Gaumont British Picture Corp., Ltd.
Albany Ward Theatres, Ltd.
Associated Provincial Picture Houses, Ltd.
Denman Picture Houses, Ltd.
Denman (London) Cinemas, Ltd.
General Theatre Corporation, Ltd.
Provincial Cinematograph Theatres, Ltd.
Overture Theatres, Ltd.
Odeon Theatres, Ltd.
Odeon Properties, Ltd.
Odeon Associated Cinemas, Ltd.
Odeon (Cairo), Ltd.
Odeon (Alexandria), Ltd.
Odeon (Ireland), Ltd.
Odeon Theatres of Canada, Ltd.
Soc. Anglo-Portugesa de Cinemas S.A.R.L.

Miscellaneous Companies

Equipment, Research, Sub-Standard

Bell and Howell Co., Ltd.
British Acoustic Films, Ltd
Bush Radio, Ltd.
Celluloid Products, Ltd.
Cinema-Television, Ltd.
Cinephonic Music Co., Ltd.
Decorative Crafts, Ltd.
Gaumont-Kalee, Ltd. (Canada).
Gaumont-Kalee (Seating), Ltd.
G.B. Equipments, Ltd.
G.B. Screen Services, Ltd.
Hanson 16-mm. Movies, Ltd. (Canada).
Helmar, Ltd.
Helmar (Export), Ltd.
Imcos, Ltd.
Langford and Co., Ltd.
Odelma, Ltd.
Pixtons, Ltd.
Sandora, Ltd.
Stapleford Screens, Ltd.
Taylor, Taylor and Hobson, Ltd.
Theatre Publicity, Ltd.
Trading Corporation for Educational and General Services, Ltd.

Companies Associated with the J. Arthur Rank Organisation

Studio, Laboratory and Production Companies

Universal-International, Inc.
Alliance Productions, Ltd.

Distribution Companies

Universal Pictures Co., Inc.
British Empire Films (Pty.), Ltd. (Australia).
Gaumont-Eagle Lion (Belgium).
Gaumont-Eagle Lion (France).
African Consolidated Films, Ltd.

Exhibiting Companies

West of England Circuit.
African Consolidated Theatres, Ltd.
Greater Union Theatres (Pty.), Ltd. (Australia).
Union Investments, Ltd. (New Zealand.

Miscellaneous Companies

G.B.-Kalee, Ltd.

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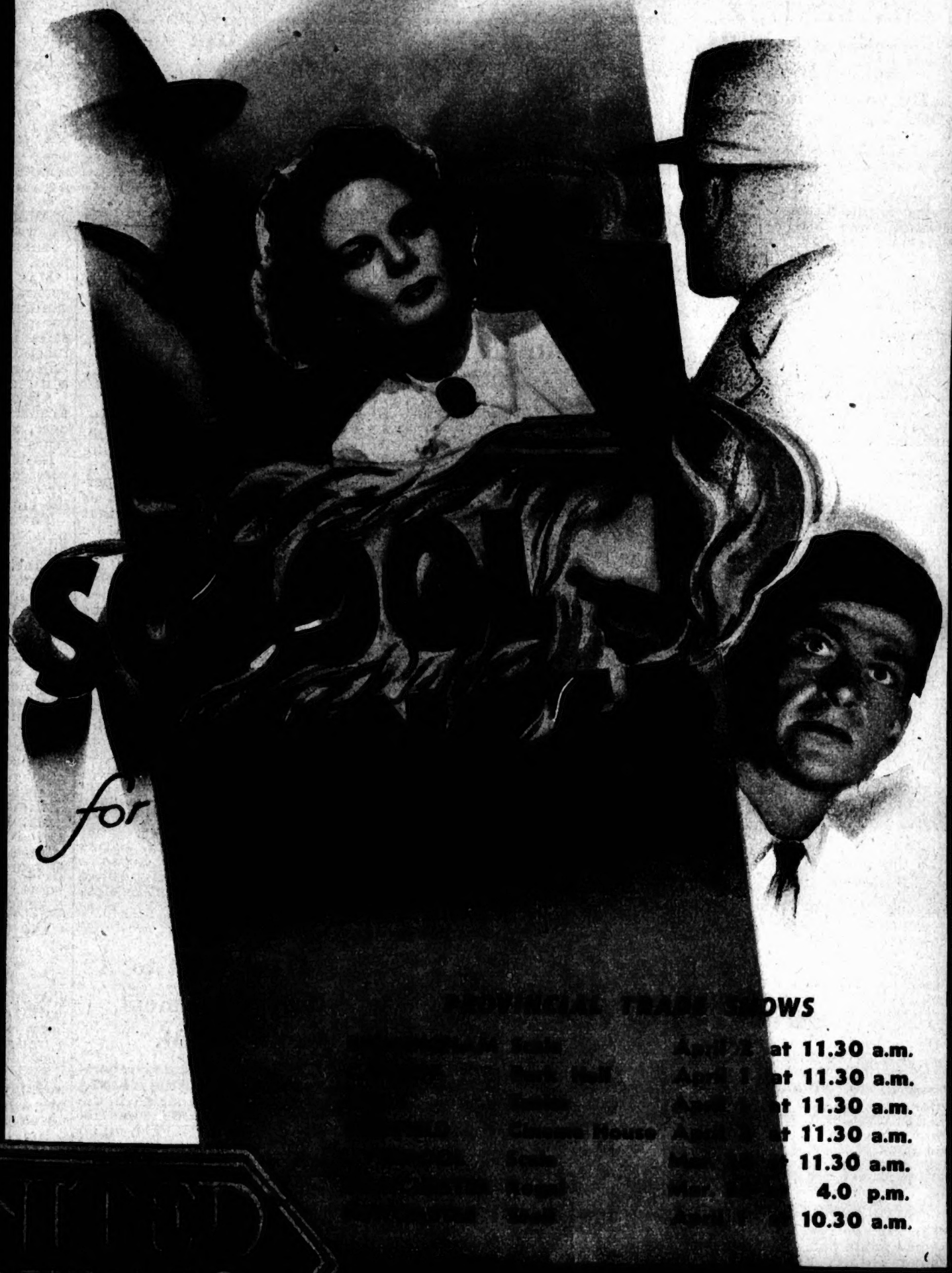
DYNAMITE IN ACTION

THE SENSATIONAL C.O.I. FILM



for

PROVINCIAL TRADE SHOWS

[illegible] at 11.30 a.m.
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Caxton House at 11.30 a.m.
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UNITED ARTISTS

C.E.A. PRESIDENT'S OPTIMISM ON RENTALS

Speeches at N. Staffs Annual Dinner

By "Kine." Reporter

THE highlight of the North Staffs annual dinner at the Grand Hotel, Hanley, on Monday last was the presentation to T. A. Grant, the local secretary, in appreciation of his 25 years' service to the branch. The presentation was made by F. V. Chambers, chairman, who said that it represented recognition, not only from C.E.A. members, but people from all walks of kinema life.

W. R. Fuller added a characteristic tribute.

In his reply, T. A. Grant said that he did not like publicity and never had done, but he derived his satisfaction from knowing he had done his job as well as he possibly could. The presentation consisted of a silver inkstand. Previously, he had been given a secretaire and a cheque.

The top table at the dinner consisted of most of the present members of the General Council, including B. T. Davis, president; Dennis Walls, vice-president, and Teddy Hinge, treasurer. In addition, there was a large civic representation, including the Lord Mayor and Lady Mayoress.

In proposing the toast to the Lord Mayor and City, Dennis Walls took the opportunity of suggesting that the kinematograph and religious interests of the area get together on the question of Sunday opening.

B. T. Davis, in responding to the toast of the C.E.A., which had been proposed by A. Edward Davies, M.P., said that they had a difficult year ahead and there were two main points which would occupy his attention as president. They were film rentals and the shaping of the Quota Act.

On the question of rentals, he thought that matters would develop to the satisfaction of everyone. On quota, he said that the official policy would be to show British films, other things being equal, but they would never lose sight of the fact that the screen is international, and he hoped that we should never exclude stars of any nation from our screen.

He concluded his remarks by stating that the Association would have to fight hard against any attempts to eliminate renters' quota.

After the dinner the entire company proceeded to the Town Hall, Stoke-on-Trent, to the Cinema Ball, at which a good time was had by all.

M-G-M British

The first M-G-M British pictures to be made at the company's Elstree Studios are likely to be "The Secret Garden," starring Margaret O'Brien, from a story by Frances Hodgson Burnett, and "Young Bess," from a novel by Margaret Irwin.

Details are now being worked out in Hollywood at conferences between Louis B. Mayer and Ben Goetz.

Sir Alexander B. King in conference with I. W. Schlesinger, chairman of African Consolidated Theatres, during his recent trip to S. Africa

NEWSREEL IN A TIGHT CORNER

Only 700ft. to Cover a Big News Week

NEWSREELS, faced during the next four weeks with a crisis stock ration which allows only for 700-ft. reel issues, will have to cope this week-end with one of their greatest news-gathering problems—the Grand National, Boat Race and football semi-finals.

In addition to this, editors have received a batch of material from South Africa of the Royal tour.

Meanwhile, the stock situation is at a deadlock. Nothing can be done until April 10, when the newsreels are to discuss the matter with the C.E.A. and the K.R.S. Whether the C.E.A. will continue to press for further cuts—if not suspension—of the reels at that date depends on the latest stock crisis reports provided by the leading manufacturers.

The KINE. understands that stock supplies will be normal until the next meeting. Everything depends on the national power position; should further cuts in electricity, fuel oil or coal be made, then a system of stock rationing will have to be operated by the Industry through the Board of Trade. A six weeks' store of film stock will mean that the Trade will have adequate warning of such a measure.

The immediate position, as it affects the newsreels, is that their voluntary rationing scheme will make it impossible to put the Boat Race shots in Monday's reel. They have jointly agreed to hold over the race until Thursday's issue.

Manchester Shows Film to Rank

Members of the Manchester Corporation yesterday attended the first public showing of Paul Rotha's full-length documentary study of life in the city—one of the most ambitious films of its type ever made.

J. Arthur Rank travelled specially from London to attend the showing held at one of his theatres. He was unable to attend the civic lunch after the screening, but dined with the Town Clerk and other Manchester officials in the evening.

The picture will be seen in London shortly.

Manchester Told: "Two Shows Nightly"

MANCHESTER Watch Committee has appointed a sub-committee to consider asking kinema licensees in Central Manchester to abandon continuous performances in favour of two houses a night. The sponsor believes that by this means queues outside kinemas might be abolished.

There has been pressure in other towns, notably St. Helens, for the reinstitution of prebooking facilities, which could only be practicable when performances are given at fixed times.

Up to the present, St. Helens exhibitors have successfully resisted the move.

Manchester exhibitors — writes our Northern correspondent—resent what appears to be an attempt to interfere with the manner in which they operate their businesses. Up to the present, no approach has been made to the Manchester branch of C.E.A. for its views, but T. E. Robinson, secretary, thinks personally that the two-house a night system at the city centre theatres would cut present receipts by one-third.

Elvin Tries to Rush Agreement for A.G.M.

A.C.T. this week denied reports (not appearing in the KINE.) that members would strike if the B.F.P.A. studio agreement was not completed by April 16. The union wants to have the agreement finalised to present to its members at the annual general meeting the following week-end.

George Elvin told the KINE. this week that he believes this will be done.

Everything depends upon the outcome of two meetings between employers and employees this week . . . on Tuesday and Thursday.

Discussions are still centred on the highly controversial wages schedule, expected by a B.F.P.A. spokesman to take up most of this week's conference time.

PROMOTIONS IN COLUMBIA SALES FORCE

Thorpe is Assistant Managing Director

AT the Columbia Sales Conference over the week-end Jos. Friedman announced the appointment of Max Thorpe as assistant managing director. He also announced the appointment of Wilfred Smith as sales manager, as well as five other important promotions, all within the sales field.

Max Thorpe was formerly general manager and, prior to that, general sales manager of the company. He joined Columbia as sales manager at the time of its inception in this country in 1933, and three years later was appointed a director.

Appointment of Wilfred Smith, formerly Birmingham branch manager, as sales manager follows ten years' service with Columbia.

Lester Faber, after 13 years' service, has now been appointed branch sales supervisor covering the entire country.

The managerial vacancy at Birmingham branch, created by Mr. Smith's promotion, is to be filled by Jack Pettifor, who has been in charge of the Cardiff branch.

J. Jenkins, who succeeds Pettifor at Cardiff, was formerly feature salesman of West of England territory.

In taking over the post of assistant branch supervisor, Ernest Raymond, formerly sales co-ordination manager, will be working in close liaison with Leslie Faber.

Alec Carwardine, who has been appointed sales co-ordination manager, holds one of the longest records of continuous service with Columbia.

Mr. Carwardine has been associated with Max Thorpe as the latter's personal secretary for over 20 years.

N. Ireland to Probe Autonomy

A special meeting of the Northern Ireland branch C.E.A. has been called for April 22 to discuss a report on local autonomy prepared by a special committee.

This was disclosed at the March meeting of the branch, presided over by George Lodge in the absence of Louis Hyman.

Referring to correspondence with the Ministry of Home Affairs and the Ministry of Commerce to the branch complaints of 16-mm. shows, chairman said that of late police and other authorities were exercising greater supervision over the mobile shows.

It was decided to write to the General Council for the latest position with regard to newreel contracts.

The dinner-dance fixed for April 22 has been cancelled.

Branch delegates were urged to oppose the Union's demands for a shorter working week at the April Conciliation Board meeting.

"Rise in C.E.A. Subscriptions Is Ill Timed"

HOPKINS' PROTEST AT LEEDS MEETING

VIGOROUS protest against the increase in C.E.A. subscriptions was made by Harry Hopkins in presenting delegates' report to the Leeds C.E.A.

Everything, he said, is going up, and now we are to pay £17,000 a year to run the organisation because for the first time in history we have shown a loss.

It was ill-timed because we are asking the Chancellor of the Exchequer to give us relief.

"G.C. Too Large"

CHAIRMAN C. H. WHINCUP, commenting on defeat of Leeds motion to reduce number of General Council, said that most members of the General Council agreed privately that the General Council was too large, but they would not vote for the resolution.

HARRY HOPKINS said he was not worried about the money, but of the impression the decision would create. At the same time, money did matter because the time had gone when people would flock in to see anything on the screen.

Turning to ordinary General Council meeting, Harry Hopkins commented on the admirable way in which the new president conducted the meeting.

Newsreel Headache

THE CHAIRMAN admitted he was aggrieved at the handling of the newsreel contract which he felt was with them for another two years, but the officers would get a headache about it every monthly meeting.

The meeting did not favour suggestions of weekly newsreels instead of twice weekly.

Mr. HOPKINS urged that kinemas should do their best to co-operate in saving fuel. He was sure that if they did their best authorities would be sympathetic, and secretary G. HYLTON emphasised the gravity of the position.

The CHAIRMAN also urged exhibitors to do their utmost to save on light and power.

O'Brien Thanked

ON "Any Other Business," Mr. HOPKINS said "You may be surprised, but I should like to congratulate Tommy O'Brien on his fine speech in the House of Commons when he told them what they had wanted to know for a long time. I should like to express the branch's appreciation of what O'Brien did."

G.F.D.'s Bristol Shows to be Resumed

G.F.D. will resume Trade showing in Bristol next month, the first show, "Woman Destroyed," to be held at the News Theatre, Peter Street, on Tuesday, April 1. On the following day, at the same theatre, "Nicholas Nickleby" is to be screened.

Oldham to View "H" Films

Oldham Watch Committee is to view "Mummy's Ghost" and "Scarface." Objectional features in "Scarface," which was banned by the committee in 1932 and again in 1937, are stated to have been eradicated.

Anne Jeffreys and Lawrence Tierney are co-featured in STEP BY STEP the RKO-Radio relea.e

Government to Aid Sponsored Films

OVERSEAS DISTRIBUTION

THE Government is to help producers and industrialists in the overseas distribution of privately sponsored films illustrating British industry.

This was disclosed by J. W. Belcher, Parliamentary Secretary to the Board of Trade, in a reply to a Parliamentary question.

He said that arrangements for distributing officially sponsored industrial films overseas through information officers attached to the Embassies could be used as far as possible for privately produced industrial films, provided the quality was high enough and their appeal sufficiently general.

Industrialists and producers who would welcome this assistance are asked to notify the Overseas Information Division of the Board of Trade, 3, Central Buildings. Matthew Parker Street, S.W.1.

"A" and "U" Certificates Should be Replaced

Films featuring glamour stars of the Betty Grable type are the most popular with Merseyside schoolchildren, according to a survey of their tastes conducted by F. Tyrer, a teacher at Waterloo (Liverpool) Modern Secondary. He told a meeting of the city's Boleader Club that it should be made more difficult for children to visit kinemas, and that "A" and "U" certificates should be replaced by a better classification.

Hamworthy Plans Passed

The South Coast Theatres, of which Coun. Bravery is managing director, have had plans passed for a kinema to seat 900 with a full stage, at Hamworthy.

Eastbourne Corporation recommends a building licence for Randolph Richards for various repairs at the Picturedrome at a cost of £1,750.

ELIMINATION OF RENTERS' QUOTA IS POSSIBLE

B. T. Davis' Hints on B. of T. Tendency at Nottingham C.E.A. Function

ONE of the first public appearances as president of B. T. Davis was at the annual dinner and dance of the Nottingham branch of the C.E.A., at which he gave a hint of the possibility of the elimination of the renters' quota in the new Films Bill.

That, he said, appeared to be the tendency of the Board of Trade.

That would be a severe blow. Quota Acts had been framed to get a bigger share for British Films, and if the renters' quota was cut out, it would mean that American producers would have no cause to produce here. Generally speaking, to make a profit a film must be shown in both English-speaking countries. An American producer making a film in this country would recover the cost of it here and would make his profits in the U.S.

Sir Stafford Cripps would not have to find so many dollars if he compelled Americans to produce in this country. He hoped the point would be covered in the new Quota Act.

Industrial prosperity or otherwise was very quickly reflected in the film Industry. People were apt to think they had done very well during the war and to forget that various Chancellors had taken a large portion of the "cream" off war-time profits. The calamity of the last ten weeks had fallen on those limited profits.

Reference was made to the flood disaster by Mr. DAVIS, who said if a flood relief appeal were launched as he anticipated it would be, he felt sure that the members of the kinema Industry would be the first in the list to help, and that assistance would not be confined to that particular area.

It was one of Mr. Davis's first public appearances as National President. The function was to have been attended by F. A. Prior (past president), Mrs. Prior, Mr. and Mrs. R. F. Prior and Mr. and Mrs. Penson, but they were unable to get through owing to floods. Other absentees were General Secretary W. R. Fuller and Tom O'Brien, M.P.

Response to the toast of "The county towns of Notts and Derbyshire," proposed by the PRESIDENT, was made by the LORD MAYOR OF NOTTINGHAM and the MAYOR OF DERBY.

In the absence of Mr. O'Brien, the toast of "The Notts and Derby C.E.A." was proposed by A. C. G. ROTHERA, and acknowledged by Mr. MITCHELL, who paid a warm tribute to the work as National President of F. A. Prior.

L. WILKINSON, manager of the Odeon, Notts, proposed "Our Guests," to which Mr. Fuller would have replied. It was acknowledged by O. WARD, branch manager of G.F.D., who also promised support to the Lord Mayor's flood appeal.

J. DREW, who acted as toastmaster, read a message from Mr. Fuller stating that he had been ordered a few days' quiet, and proceeding: "I intended to express my great appreciation of your (Mr. Prior's) wonderful year as president during a most difficult period."

DUDLEY TURNS ON THE HEAT

But Exhibitors Assured They're Under No Obligation to Corporation

THE C.E.A. were petitioners against the Dudley Corporation Bill which came before a Select Committee of the House of Lords on March 20 and 21. Proposals in the Bill include the supply of district heating and the central collection of refuse in houses to be constructed in the future by the Corporation.

H. Royston Askew, for the C.E.A., explained to the committee that one of the reasons why the Association petitioned against the Bill was because kinemas in Dudley paid a large sum in rates and they were afraid the new scheme might be subsidised out of the rates, in which case they would have to find a proportion of the money. He said that the proposals were quite novel, and the granting of such powers, he submitted, should be accompanied by certain suitable safeguards.

If Dudley were given powers under the Bill it might make it very difficult for people who ran kinemas to get fuel, and they might then have to go to the Corporation and ask to have heating by pipe.

This would mean the use of high-pressure steam to supply a kinema where hundreds of people were gathered together, and owing to some defect or other in the plan there might be an escape of steam which could be a disastrous thing.

Cope Morgan, K.C., for the Corporation, said that the submissions made by the C.E.A. were "utterly irrelevant." There was absolutely no obligation for them to be supplied with heat by the Corporation.

Lord Belstead, the chairman, announced that the committee were in favour of the Bill. He said they had carefully considered amendments put forwward by the C.E.A., but were not prepared to accept them as they did not wish to shackle the measure with any restrictions.

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MANCHESTER

MOVES TOWARDS AMICABLE AGREEMENT ON S.O.

Small Halls Find 33⅓ Per Cent. Current Saving Impossible

THE impossibility of some small theatres complying with the 33⅓ per cent. restriction in the consumption of electric current was voiced at the Manchester and Salford branch meeting, which was also informed of the outcome of a meeting with representatives of local churches arranged with the view of arriving at an amicable agreement concerning Sunday opening and thereby obviate the holding of a poll. W. Fox presided.

A complaint was made of "blatant wastage" of current at one central Manchester theatre, to the owners of which, it was suggested, a message should be sent requesting compliance with the directive. If exhibitors did not faithfully comply, it was likely the authorities would say exhibitors were unable to achieve the desired economies without all-round restriction of playing time. Most theatres were doing what was required of them, but some were not, and it was the neglect of the latter which might cause the imposition of curtailments in opening hours.

E. HAMSON, who is interested in two theatres, said that he had never restored the lighting of his theatre since the black-out. It was absolutely impossible for him to cut down any further. "Definitely, I cannot save 33⅓ per cent., not even 10 per cent.," he added. He doubted if he could cut his consumption by 50 watts. Small suburban theatres were not in the position of big theatres to effect savings because their basic consumption was normally very low.

The SECRETARY: That is generally the case. If you can show you have already done everything possible to save electricity in the national interest, I do not think the authorities will complain.

It was decided to call attention of members to official requirements and urge loyal compliance.

Churches and S.O.

AMONG the conditions mutually agreed at a recent meeting with representatives of the Manchester Council of Churches with a view to minimising opposition to the continued opening of Manchester kinemas on Sundays were:—

(1) Present hours of opening to be retained.

(2) Gentlemen's agreement regarding admission of children, including understanding that children be not admitted to kinemas before 4 p.m.

(3) No "H" films to be shown.

(4) Joint committee of church and Trade interests to be set up.

Exhibitors undertook that care would be taken in the selection of films and also to appeal to patrons not to escort into the theatre children soliciting admission.

The meeting agreed it was desirable to obviate a poll, if possible; but it could not be certain even if no opposition was forthcoming from the churches that one would not take place. The absence of organised opposition would considerably lighten the task of the Manchester Sunday Cinemas Association. Up to the present about £4,000 had been subscribed by all but six of the Manchester licensees.

Conciliation Board Meetings

THE CHAIRMAN reported on a meeting of the conciliation board. One claim was from a manager who contended he was entitled to a higher rate of pay because increases in seat prices placed his theatre in a higher category. Up to December, money-holding capacity was £21; now it was £25 11s. 9d. The manager asked for £1 per week increase. Attention was directed to the restoration clause which stated that when a kinema had been graded lower and an improvement in weekly takings justified a restoration to the original or an intermediate grade, such restoration "may be requested when the improvement has been enjoyed *for a period of twelve months.*"

The proprietors contended there should be a 12 months' time lag before giving the increase. On the other hand, the manager claimed the benefit of the clause which stated that payment shall be in accordance with the agreed scale.

The manager's claim was conceded, but it was pointed out that in the event of a reduction in seat prices the manager's wages would be affected immediately.

W. A. HOCKMAN: Provided the wage rate is not reduced below that of December, 1946.

Duties of Projectionist

Another case concerned the duties of a second operator in a special class kinema. The union contended its member was expected to do duties which did not come within the province of a projectionist, such as repairing seats, delivering bills, carrying in ice-cream.

In discussion, it was impressed on N.A.T.K.E. that it had been more or less tacitly agreed in London that in the special-class theatres, operators could not be employed solely on projection work. The union grudgingly acquiesced, but contended that such extra duties should be limited.

As a decision could not be reached because not all the circumstances were known, a small committee was appointed to go to the theatre to investigate conditions.

Exit Barriers

FROM the Salford City Engineer was received a letter reporting that a 14-year-old girl who left a kinema at 9.45 p.m. was killed by a motorbus while crossing the road. In order to lessen the risk of such accidents, what were the views of exhibitors on the suggestion that barriers should be erected at the edge of kerbs, near the exits of kinemas fronting the main roads?

The secretary was asked to reply that exhibitors had no objection to the erection of barriers provided they were not expected to pay the cost. Actually, this was outside exhibitors' jurisdiction, being a matter for the highways authorities and the police.

Reinstatement

THE question was asked whether exhibitors were under an obligation to reinstate youths of 18 now called up for military service.

Inquiries are to be made.

Seat Prices Complaint

A STATEMENT at Manchester City Council that people were kept standing in queues outside kinemas in order to force them into paying for higher-priced seats was referred to by W. A. HOCKMAN. There had been a similar complaint at Bradford, and it had been given prominence in local newspapers. In view of the impending Sunday opening campaign, he wondered if these reports had been inspired by some ulterior motive. In Manchester, the police had been making observations in the last week or two.

It was pointed out that exhibitors made an honest attempt to accommodate the maximum number of people in the seats available at the various prices and would not countenance taking advantage of the public though, naturally, owing to the labour situation, they were in the hands of their staffs.

Rosalind Russell and Melvyn Douglas in a scene from THE GUILT OF JANET AMES a forthcoming Columbia Trade show

S. WALES AGREES TO INCREASED TRANSPORT RATES

Glanamman Hall Asked Not to Cut Prices

A RECOMMENDATION for an increase in rates for film transport was agreed to by the South Wales branch last week. Charles Isaacs (Bridgend) recently returned from holiday in South Africa, presided.

The discussion on transport rates arose from a report by SECRETARY W. J. Fooks that the general secretary, in reply to an inquiry, had stated that the increased charges arranged between the K.R.S. and the Film Transport Service were for the carriage of films as between their branches, and did not affect kinemas.

The secretary also reported that in a further letter, the F.T.S. asked for further consideration of the application made for an increase in rates. He said that, having received the comparison of the charges made in other branches, and in view of their excellent work over the last three months, he recommended that the increase be granted

Glanamman Dispute

IN connection with the dispute at the Palace, Glanamman, the SECRETARY reported that this had now been considered by the Conciliation Board. As instructed, he had written to the Cwmamman Workmen's Hall, drawing attention to the undesirability of showing a slide and thereby taking sides in a dispute which had not then been before the Conciliation Board. He had received a reply drawing the attention of the branch to the fact that the prices of admission at the Palace, Glanamman, had been reduced, and asking the Association to consider this matter.

Following considerable discussion, the secretary was instructed to send a telegram asking the Workmen's Hall management to discontinue showing the slide and an appeal was also made to the proprietor of the Palace to reconsider the question of prices of admission and to reinstate the old prices.

The proprietor promised to consider the matter and to report to the secretary.

Delegates' Report

A REPORT of the proceedings at the annual general meeting of the Association was presented by R. DOONER (Maesteg), who dealt with, among other matters, the film quota, newsreels, film stocks, the fuel crisis and carbon costs.

ARTHUR B. WATTS supplemented the report, which was adopted.

The General Secretary wrote stating that L. Evans (secretary-manager) was the new nominee for the Gaiety, Beddan, Pontypridd, in place of C. Taylor, and M. Freeman (manager) for the Strand Kinema, Llantwrt Major, in place of W. L. David.

THE GOVERNMENT'S FILM POLICY

To Develop British Screenings in U.S.

LORD SWINTON, speaking in an economic debate in the House of Lords last week, said that compared with the U.S.A., we produced relatively few films, but our standard was high, and British films were good sellers. In both Britain and America the film Industry was a closely integrated one. Could not the President of the Board of Trade get an arrangement by which through an increased aggregate showing of British films in the U.S. we could narrow to an equilibrium in this very unequal balance between what we get for the films we exported and what we had to pay for those we imported.

Lord Pethick-Lawrence, replying for the Government, said that it was our business to try to build up a healthy film Industry in the United Kingdom and to seek to develop the showing of British films in the U.S. If we were to adopt a policy of shutting out all American films, then it would be good-bye to the sale.

Bolton Watch Committee has refused to permit the Capitol to run children's matinées on Saturdays.

FIRST AUSTRIAN FILM

One of the first Austrian films made since the war by Loewen Film Productions, entitled "Glaube An Mich," was privately screened at the C. of I. last Thursday.

Due for presentation in Hamburg, it was shown to the Trade as a primary indication of the conditions which producers in Central Europe are experiencing. Full use of the Tyrolean Alpine background off-set much of the austere interior settings.

NORTHERN

FORENOON OPENING POSITION CLARIFIED

Hinge's Warning on Tips Menace in Fixing Catering Wages

NEWCASTLE Watch Committee's attitude in reference to forenoon opening of kinemas in the city was clarified by a letter from the Chief Constable read to a blizzard-thin March meeting of the Northern C.E.A. branch. Initially, the committee had intimated that a condition would be inserted in all licences precluding the opening of kinemas before noon, without the express permission of the committee.

After representations by the branch solicitor, the committee intimated (1) that *bona-fide* Trade shows would not be affected; (2) that ordinary adult performances were unaffected; but (3) permission would have to be obtained for forenoon children's matinées.

FRED JORDAN, reporting from General Council, warned members that electricity undertakings would check their electricity consumptions and report to the Ministry those found not to be making economies.

"It is impossible to effect a 33 per cent. saving on pre-crisis consumption," asserted a member bluntly.

"It may be," said JORDAN tartly. "We have to prove that we are trying seriously. Indifference to the appeal for economies might result in something as drastic as a four-day business week for kinemas.

Current Saving

"I think you will find on investigation that the cleaners are the most prodigal users of current. They should be instructed to use only the lights in the part on which they are working, and the 'chief' might be laid-on to see that they organise the job to save current. Further, I suggest that the period between opening the doors and starting the show be reduced to a few minutes instead of the usual half-hour."

Catering Wages

ADVISING members of the objections lodged against Catering Wages Board recommendations, E. J. HINGE—cordially applauded on his re-election as national treasurer—paid particular attention to the café proprietors' contention that "tips" should be taken into account in assessing wages.

"I could name places—not in Newcastle—where waitresses' tips average £5 a week. If such income is not taken into account in assessing wages, the demands of other workers may send wages a few more turns up the vicious spiral."

"We have made that point among others, and I am hopeful that our submissions will carry due weight."

Conciliation Board to Meet

THE SECRETARY (Alf Smith) intimated that a meeting of the Conciliation Board would be called shortly to consider the N.A.T.K.E. application for re-grading of sundry kinemas in the branch area.

Mr. HINGE stressed the importance of communicating the facts to the local N.A.T.K.E. "They write quite clever letters," he said, "and unless we correct the inherent fallacies at once, in writing, they are apt to gain credence by being submitted unchallenged to the Ministry."

The SECRETARY said he had secured a copy of the new licensing regulations proposed by the Carlisle Justices, had submitted them to Norman Hart, and that he had returned the form with suggested objections. The Justices were to meet on March 24 and action must be taken forthwith if it was to have a chance of being effective.

L. LEWIS (A.B.C. supervisor), who was going to Carlisle in two days' time, was given the suggested objections and authorised to interview the Clerk.

The secretary was congratulated on his appointment as hon. vice-president of the Benevolent Fund Board of Management in token of his fine work for the fund over a long period of years.

Sheckman's Offer to C.T.B.F.

MR. SMITH read the copy of a letter which Reginald Bromhead had written to Sol Sheckman, thanking him for his offer of "The Elms," Preston Park, as a Northern Convalescent Home.

In declining the offer, Mr. Bromhead wrote that the board was deeply sensible of Mr. Sheckman's generosity, but felt (1) that "The Elms" was too small to accommodate the requisite numbers; (2) that it was too far North for Manchester, Liverpool, Nottingham and Derby members, and (3) that winter conditions favoured the West rather than the East.

Group at the Liverpool reception to Maureen Glynne, who features in Grand National Pictures' THE TURNERS OF PROSPECT ROAD. L. to R. standing: J. Arthur Fearnett (Liverpool representative, Grand National Pictures), R. Vickers, P. M. Hanmer, Bert Mott-Cowan, Fred Swift, Dennis Hoskins. Seated: Miss Stevenson, E. Lovelady, Flora Robson, Maureen Glynne, W. Peel Smith and Mrs. Dennis Hoskins

F. W. MORRISON, in a supplementary report from General Council, could see no adequate reason why the necessity of importing Belgian-made film stock should increase charges to exhibitors. The Government was using 2,500,000 ft. of film a week; they were in the best position to deal with the import duties on Belgian film, and could fairly be expected to meet the higher costs.

If the Government was not disposed so to do, the producers and renters could well afford to pay the difference from their profits.

Next meeting, April 22.

EDINBURGH

REPRESENTATIVES ARE NOT UNLIKE SNOOPERS

Demand that Scotland Has Own Apprenticeship Scheme

EDINBURGH section last week unanimously resolved that the apprenticeship scheme of the General Council was unjust and unworkable, and that Scotland should have a separate scheme.

R. M'Laughlin said the Scottish Joint Conciliation Council was drawing up an apprenticeship scheme, which he supposed would be superseded by the London scheme, but he for one would not accept it, and he thought any member who did accept it would be very foolish.

Louis Dickson said the scheme had not yet been considered by the General Council. After it was discussed it would come before branches in its amended form. He thought it was too elaborate for one thing.

WALTER MAGUIRE suggested that the London scheme should be turned down flat. It was inconceivable, he said, that the C.E.A. should have drawn up a scheme in consultation with the N.A.T.K.E.

T. GRAHAM SALMON, the secretary, pointed out that, while in any normal scheme there were two parties, the employer and the employee, there was in this scheme a new departure in the introduction of what was called the "representative."

He was a party to the agreement as well, and was treated all through as of equal status with the employer. He thought it would not be unfair to call this representative almost a snooper. He was there to safeguard the interests of the apprentice, who, after all, had his union behind him. Then the employer would not be able to take his apprentice in the open market. He had to take what he got. The employer also had to pay the wages of the apprentice during the whole of his apprenticeship.

No provision was made, for example, against closing down or a fire, he said. The whole scheme was that the employer was merely being used as a convenience to train the apprentice, and he had very little say as to what was done by his own employees. He thought the agreement had too much in it, and that they should adapt the normal form of apprenticeship in Scotland.

Mr. M'LAUGHLIN said the representative had rights but no obligations, and that was entirely wrong. They should ask that Scotland be excluded from this scheme. That was done every day in Parliament.

Subsequently, on the motion of Mr. M'LAUGHLIN, seconded by W. H. ALBIN, it was unanimously agreed that having considered this apprenticeship scheme, which, in their opinion was unjust and unworkable, they demand that Scotland be allowed to prepare a scheme for itself.

Coal Correspondence

MR. SALMON submitted correspondence with the Regional Coal Officer, Col. Whitehead, on the question of fuel economies. They had suggested various methods of effecting saving, but pointed out that owing to the economies made by exhibitors for some time past it would be very difficult to attain a saving of one-third.

Col. Whitehead had replied that they seemed to have made "an honest and business-like attempt to assist the Minister in his economy campaign." It was agreed to recommend these economies to the exhibitors, and to send a letter expressing their gratitude to Col. Whitehead for his helpful attitude throughout the negotiations.

W. H. ALBIN, reporting on the last meeting of the Scottish Executive, said great annoyance had been expressed at the C.E.A. letting part of their premises to N.A.T.K.E. Mr. DICKSON later said he had been asked by Sir Alexander King to oppose this in General Council, but he was told the matter had been settled the previous month.

A Presentation

A. S. ALBIN, who presided, reported that the National Union of Journalists and the Newspaper Press Fund had desired to be associated with the presentation to D. A. Stewart, of A.B.C., and they had been represented on the committee.

A trade union conference in Ayr had asked for free admission to kinemas for the delegates, but this had been refused. Mr. DICKSON called the suggestion ridiculous, and Mr. ALBIN, calling it preposterous, hoped the 10,000 visitors expected at the International Festival would not ask for similar concessions.

It was agreed to give permission to the Ministry of Labour and National Service to approach individual exhibitors as to the showing of slides in connection with the recruitment campaign for the coal mining industry.

BOLTON, £25 FOR C.T.B.F.

The Bolton Kine.-Variety Ball organised recently by the Bolton Kinema and Theatre managers realised £250 for charity, of which £25 has been allocated to the C.T.B.F.

IN BRITISH STUDIOS

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The Studio Lighting Specialists
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'Grams: Biolector, Peck, London.
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Boultings Second in at M-G-M-British: Ben Goetz is Expected to Return with Production Plans: Australia Wants Better Pay for Actors

THE Boulting Brothers are to use the new M-G-M-British studio at Elstree. This news follows the exclusive KINE. report that Edward Dryhurst Productions will be first to make a picture in this large Elstree plant.

A Board of Trade spokesman said this week that, although Metro has not yet lined up its own production schedule, the rent out to independent producers (in particular, the Board mentioned the Dryhurst unit) now that the studio is ready for action and not made as a result of any suggestion put by the Board.

Meanwhile, Ben Goetz is in Hollywood and it is expected that on his return to this country he will have a full production plan ready for the studio.

The Boultings, making "Brighton Rock" at Welwyn, will move into the studio on April 14. They are to use one large stage (divisible into two) until April 26. This is for a hotel exterior scene.

I understand that the unit will not use the new Metro equipment. It is to move all its gear over from Welwyn.

I found the Boulting Brothers' unit at Welwyn last week in a very despondent mood. They had a tough break. About 2,000 ft. of exposed stock was faulty and re-shooting was necessary of one day's work—some complicated scenes in the confined space of a two-storey tenement set.

John Boulting was showing me some prints of shots made to date. These stills certainly pay tribute to Harry Waxman, doing his first solo lighting cameraman's job for the Brothers.

RAWNSLEY: "I WILL STAY ON"

LAST WEEK'S story that David Rawnsley has started his first large-scale experiment with "independent frame" has, I am told, started an avalanche of queries from the national Press boys. I guessed it would. But the thing is still a secret.

Rawnsley cleared up the Hollywood offer stories this week with an emphatic statement that he will remain with the Rank organisation, concentrating on his new theories.

TO ONE ACTOR—£13

AUSTRALIA, DAZED by the sudden whirlpool of British and U.S. production activity, has set about improving the working conditions for its men and women engaged in film making.

This news will please the A.C.T. executive, which only recently was the centre of a heated argument with Ealing on some alleged low rates of pay for Australians working on "The Overlanders."

I am convinced that cheap labour is the last thing that the sincere British producer wants from Australia.

However, the Commonwealth's Arbitration Court is in the process of approving a new agreement negotiated by Actors' Equity. Korda, Ealing and Rank representatives have featured in these negotiations.

New rates will provide a minimum of £13 10s. a week of 48 hours, with £10 for bit players and £7 5s. for extras.

Definition: Extras say no more than six lines of dialogue (how long is a line?) and a bit player is to say no more than 50 words.

HOBBY-HORSE TO ORDER

DO YOU WANT a Johnson's hobby-horse, popular among young men in 1818? But maybe the demand is for a Bleriot type XI aeroplane? Anyway, there appears to be one man who is set to solve many of these problems.

He is R. G. J. Nash, Weybridge engineer, who has gathered together some 60 priceless freaks of the early automobile and aeroplane era. They are, he tells me, available for hire by film makers.

It is nice to be able to obtain a Bleriot 'plane . . . but it is likely to be less easy to find a volunteer pilot!

LITTLE SPACE

The Boulting unit has been working on a two storey set of a Brighton tenement house this week for BRIGHTON ROCK, being made at Welwyn. As this picture, exclusive to the "Kine.", shows, the confined space has made things none too easy.

WAS THIS THE START?

LIGHTING cameraman Geoffrey Faithfull, working on the current Butcher's film at Nettlefold, is busy on some B.P. work. Geoffrey claims to have been the first to use B.P.

It happened in 1923 when Maclean Rogers was directing "The Third Eye" at Nettlefold. The film was about experiments in television, and radio pictures had to be seen on the screen of a very elaborate piece of apparatus in the laboratory set.

The unit shot most of the material by double exposure. It was no easy job masking off a small section of the film for exposing on a London street scene.

But the last scene was the problem. People had to move in front of the "screen" and the camera had to track to a close-up.

It was then that it was decided

Continued on page 38

Open the door Richard

EXTENDED-RUN WARNER THEATRE FROM APRIL 5

"THE TIME THE PLACE & THE GIRL" — TECHNICOLOR

STARRING DENNIS MORGAN · JACK CARSON · JANIS PAIGE · MARTHA VICKERS · CARMEN CAVALLARO AND ORCHESTRA · S. Z. SAKALL · ALAN HALE · ANGELA GREENE · DONALD WOODS

WARNERS' Musical Marvel!

F—15.16—31.32

FINANCIAL FACTS AND FIGURES *by V. J. BURTT*

G.-B. Creates £875,000 of New Capital

STEP TOWARDS SIMPLIFICATION OF COMPLEX FINANCIAL STRUCTURE

THE capital of Gaumont-British Picture Corporation is to be increased to £7,125,000 by the creation of 3,500,000 additional "A" ordinary shares of 5s. each, of which not more than 2,450,000 will be issued if the proposals to acquire the ordinary capital of Associated Provincial Picture Houses, Ltd., are agreed by the shareholders of that company.

I note that in the full details of the proposed deal—which involves the issue of 3½ "A" G.B. shares for every £1 A.P.P.H. share, plus 2s. 6d. in cash—the A.P.P.H. directors have published an annex which includes the statement that the G.B. "A" ordinary shares have one vote for every 20 shares. The present A.P.P.H. shares have one vote per share. This means that a present holder of 200 shares in A.P.P.H. with 200 votes gets 700 shares in G.B. with 35 votes.

The proposed arrangement is a first step towards simplification of the complex financial structure of the group of companies headed by G.B.

B.C.T. Dividend Reduced

British Cinematograph Theatres, with kinemas at Ipswich, Southampton, Felixstowe, and High Wycombe, announce profit to January 31 last of £6,894, against £9,034. Ordinary dividend is reduced from 10 per cent. to 7½ per cent., and the balance forward from £25,802 to £22,467.

Acquisition of the Playhouse, Felixstowe, has increased the balance-sheet assets from £77,325 to £97,050.

African Theatres React To Rank Deal

The chief feature of the kinema share market was a jump of 3s. 9d. to £7 3/16 in African Theatres ordinary following the announcement in last week's KINE. of Rank group participation in the South African Schlesinger group, of which African Theatres is a member.

The remainder of the market was rather listless. Further consideration of the G.B. offer saw A.P.P.H. down another 1s. at 44s. British Lion Studios notes and debentures were dull, and Moss Empires, after rising to 46s., reacted sharply to 43s. 9d., a net loss of 1s. 3d. Stoll rose 6d. to 22s.

SHARE MARKETS

	Latest.	Change.
African Theatres Ord. ..	£7 3/16	+ 3/9
Assoc. Brit. Corpn. 5/- Ord	27/7½	— 1/1½
,, 6% Pref.	29/-xd	—
,, 4½% Pre. Pf. ..	24/3xd	—
A.P.P.H. Ord.	44/-	— 1/-
Brit. & Dom Films (12/-)	19/9	— 1/-
,, 5½% Pref.	22/6	—
Brit. Lion 7½% Pref. (10/-)	15/6	+ -/6
,, Ord...	5/10½	— -/3
Brit. Lion Studios Ord. ..	5/6	—
,, 6% Pref.	*20/6	—
,, 5% Notes	£90	— £2
,, 4% Debs	£96½	— 30/-
Capital Prov News (5/-)	17/-	— -/3
Cine Television "B" Ord.	3/1½	— -/1½
Dufay-Chromex Ord. (2/-)	4/10½	+ -/1½
G-B. Ord (10/-) ..	25/9	— 1/-
,, "A" Ord. (5/-) ..	12/9	— -/6
,, 5½% 1st Pref. ..	26/1½xd	—1/3
,, 3½% Debs... ..	£105½xd	—
General Theatres Prefd. (6/8)	26/9	— -/9
,, 3½% Debs. ..	£100 xd.	—
Granada Theatres 1st. Pref.	21/6	— -/1½
Kinemas Ord. (5/-) ..	13/6	—
London and District (5/-)	—	—
Mde. Tussaud Def. (1/-)	5/10½	— -/6½
,, Prefd. Ord. ..	26/6	—
Moss Empires Ord. ..	43/9	1/3
,, Cum. Pref. ..	25/4½	— -/1½
,, 3½% Deb. ..	£104½	—15/-
Odeon Assoctd. 4½% Pref.	21/3	—
,, 3½% Debs. ..	£99½	— 5/-
Odeon Props. 4½% Pref.	23/3	— -/3
,, 3½% Debs. ..	£102½	— £2½
,, 4% Debs. ..	£107½	+ 5/-
Odeon Theatres Ord. (5/-)	47/-	— 1/9
,, 6% Pref. ..	29/-	— 1/-
,, 5% Debs. ..	£102	—10/-
P.C.T. 10% Cum. Pref. ..	40/3	— -/3
,, 7½% "A" Pref.	33/6	— 1/-
,, 7½% "B" Pref.	35/-	+ -/6
,, Construction 7% Pref.	31/-xd	—
Scophony (5/-)	9/6	— -/9
Stoll Theatres Corpn. ..	22/-	+ -/6
20th Cent. Ord. (5/-) ..	3/3	— /9
,, 6% Pref. (10/-)	10/9	+ -/3
United Entertainments Ord. (5/-)	10/9	— -/3
Ex-Funding Stock		

New Companies

Clifton Country Cinemas, Ltd.—Registered March 10. Capital, £100 in 100 ordinary shares of £1 each. Permanent directors are: Sidney W. Clift, 2,, Moor Green Lane, Moseley, Birmingham, solicitor; Gertrude D. Clift, same address, kinema supervisor; and Mary J. Parsons, 19, Lady Byron Lane, Copt Heath, near Birmingham (director of Clifton Cinema Services, Ltd.). Solicitors: Rollason, Clift and Co., 5, Union Street, Birmingham. Registered office: 16, Devonshire Road, Handsworth Wood, Birmingham.

Planet Productions, Ltd.—Registered March 17. Capital, £100 in 100 ordinary shares of £1 each. Film producers, etc. The directors are: Victor Lyndon-Haynes, 22, Ellesmere Road, Twickenham; and Lewis Gilbert, 55, Eton Hall, Chalk Farm, London, film producers Solicitors: J. G. Bosman, Robinson and Co., 79, Bishopsgate, E.C.2. Registered office: 71, Baker Street, W.1.

Gloriana Films, Ltd. — Registered March 8. Capital, £1,000 in £1 shares. Film producers, etc. The subscribers (each with one share) are G. C. Middleton-Trimm, F.A.I.A., and Mark Rubens F.I.A.A., both of Cromwell House, 134-6 Cromwell Road, S.W.7. Secretary: E. C. Middleton-Trimm, Registered office Cromwell House, 134-6, Cromwell Road S.W.7.

Midlothian Films, Ltd.—Registered March 8. Capital, £1,000 in £1 shares Objects and other particulars similar to Gloriana Films, Ltd. (q.v.).

Elizabethan Films, Ltd.—Registered March 10. Capital, £1,000 in £1 shares. Objects and other particulars similar to Gloriana Films, Ltd. (q.v.).

Talisman Films, Ltd. — Registered March 10. Capital, £1,000 in £1 shares. Objects and other particulars similar to Gloriana Films, Ltd. (q.v.).

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Bond Street Productions, Ltd., 49, Old Bond Street, W.1.—Fdk. E. H. Carter, of Staff Offices, London Coliseum, W.C.2, ceased to act as Receiver on February 27, 1947.

FROM OUR CITY OFFICE

Palmerston House,
Bishopsgate, E.C.2

Telephone: London Wall 3431

BRITISH LION APPOINTMENTS

Sugarman is Southern Area Supervisor

THE following appointments and alterations at head office are announced by S. A. Myers, assistant managing director of British Lion.

David Sugarman, who recently resigned from G.F.D., has been appointed Southern area supervisor. In addition to functioning as London branch manager, he will supervise certain provincial territories and independent circuits.

D. Sugarman

Arthur Croft, who up till recently has been London branch manager, has been appointed independent circuit manager. Leonard Green, who recently joined British Lion, becomes an extra London salesman, in addition to Lionel Sacks. Leslie Green, who has been acting as a London representative, has been transferred to Liverpool branch as representative.

Rank Publicity Changes

To meet the increasing needs of the companies within its Group, the J. Arthur Rank Organisation is expanding its publicity and public relations set-up.

In future, Central Publicity will be controlled from the executive headquarters of the J. Arthur Rank Organisation instead of, as hitherto, through Production Facilities (Films).

In the new reorganisation, John Myers becomes director of publicity and John Dennett becomes director of advertising. Sydney Wynne will be in charge of overall policy and will co-ordinate the work of the two divisions.

Theatre Contents for Sale

The sale by auction of contents of the Palace Theatre, King Street, Hammersmith, takes place on Wednesday, April 9.

The contents include approximately 1,200 sprung, plush, tip-up chairs, a large quantity of carpet, motor generators, stage switchboard, fire curtain, bar fittings and counters and other theatre effects.

Catalogues may be obtained from the auctioneers, Harris and Gillow, 93 and 95, Wardour Street, W.1.

ON THE S.O. FRONTS

Bolton Faces 7½ Per Cent. Charity Levy

SIX MORE POLLING VICTORIES

BEDFORD.—Poll. In favour, 5,532; against, 2,645.

BOLTON.—The Watch Committee has decided that kinemas shall be allowed to open at 4 p.m. on Sundays, though the show must not commence before 4.30 p.m. and must be over by 10 p.m. Conditions include that 7½ per cent. of takings, after deduction of tax, shall be paid to the borough treasurer for distribution to charity, and that no kinema employee shall work seven days a week.

BOSTON.—The decision of the public meeting in favour of Sunday opening at Boston is to stand, as no petition has been made for a poll. The necessary Order is to be obtained from the Home Secretary.

CASTLEFORD.—Poll. Majority in favour, 3,144.

COLCHESTER.—Poll. In favour, 4,078; against, 1,818. Cost represented 1s. 6d. for every vote cast.

DERBY.—Poll. March 18. In favour, 14,088; against, 5,117.

FRESHWATER. — Freshwater, Isle of Wight, ratepayers, at their annual parish meeting on March 18, urged the rural district council to ask the Home Office to reverse the decision against the Sunday opening of kinemas.

HINCKLEY.—The Urban Council is to consider Sunday opening at its first ordinary meeting.

KNOTT END.—There are to be no Sunday kinema shows at Knott End (Fleetwood) during the summer. Preesall District Council have rejected an application from C. Miller, manager of the Verona Kinema, whose petition showed 600 names in favour of Sunday shows. This is the fourth time Mr. Miller has applied for the concession in five years. Each has been rejected in turn.

LEICESTER. — Leicester has decided to hold a town's meeting. It is to take place in the Corn Exchange on April 2.

OSWESTRY. — Oswestry Town Council has approved a proposal seeking a Sunday opening Order, but has placed a reservation in the Order banning children from the performances.

SALISBURY. — Poll result March 19. In favour, 6,902; against, 1,725.

ST. ALBANS.—Poll. March 19. In favour, 4,042; against, 1,744.

WOLVERTON (BUCKS).—An unexpected development has taken place on the question of Sunday kinemas in Wolverton, Bucks, following the public meeting, which passed a resolution of 151 votes to 131 in favour. A petition for a poll was lodged, but challenged as being too late to be operative. It has been decided that the clerk and two councillors should wait upon the Home Secretary for his ruling.

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

There have been many big premieres, and other great occasions, at the Empire, Leicester Square.

* * *

But the most distinguished audience it has ever held (with the obvious exception of the Royal Command Performance) will see the world premiere of "THE OTHER LOVE" to-day (March 27).

Barbara Stanwyck and David Niven in "THE OTHER LOVE."

*

And one of the stars of the film, Barbara Stanwyck, will have the unusual—probably unique—experience of seeing it with that audience *for the first time.*

* * *

Barbara hates seeing "rushes"; always refuses to do so.

* * *

And she left America before the picture was finally edited.

* * *

I have assured her, as *The Lion Who Can't Be Fooled About Films*, that she need have no anxiety about the picture itself or its reception by the first or any audience.

* * *

I usually arrange for my London publicity boys to be busy enough to keep them out of mischief. But just now they are enjoying something of a fiesta.

* * *

Two other outstanding occasions are fixed for this early Spring.

* * *

That most unique production, "THE BEGINNING OR THE END," will be launched at the Empire in a way just as big and unusual as the film itself.

Details will follow soon.

* * *

And when "THE YEARLING," which has just won three Academy Awards, opens in the same theatre, it will do so with an important (and I have reason to hope and expect) Royal premiere.

* * *

Three of the loveliest things about "THE YEARLING" are that brilliant boy "discovery," Claude Jarman, Jr., as "Jody," his playmate the yearling fawn, and, of course, the superb Technicolor photography honoured by the Academy as the best of the year.

Here you see young Jarman and the fawn. But even the KINE's super printing plant cannot, alas, show them to you in glorious Technicolor.

* * *

For that, you must await the film.

* * *

There are 165 speaking parts in "THE BEGINNING OR THE END," a record for any film ever made.

* * *

Before casting, thousands of actors and actresses were considered, because each part, even it it only involved a line or two of dialogue, had to be played by a perfect type, both in appearance and from an acting point of view.

* * *

You will understand why, when you see the picture.

* * *

A small part, but of paramount significance and one of the most difficult of all to cast. was that of President Franklin D. Roosevelt,

* * *

Finally, that grand veteran of the British stage, Godfrey Tearle, was chosen, and taken specially to Hollywood for this assignment.

One of the great men of all time had to be shown *right* on the screen.

* * *

I leave you to judge whether Tearle is physically suited to the part. Of his acting ability, and his splendid voice, there was never, of course, any doubt.

* * *

After the present crowded week of M-G-M trade shows—"THE OTHER LOVE," "UNDERCOVER GIRL" and "CYNTHIA'S SECRET"—we pass next week to a notable revival: Charles Dickens' "A TALE OF TWO CITIES," which will be shown on Tuesday, April 1.

* * *

With the greatest respect to all exhibitor friends, may I say that anyone who suggests that "A TALE OF TWO CITIES" is outdated will prove himself to be a real April Fool?

* * *

I am not forgetting the outstanding humanity and beauty of my own "DAVID COPPERFIELD," which has just been represented so successfully, or the very great merits of the Dickens films recently made in Great Britain, when I say that "A TALE OF TWO CITIES" is the most inherently dramatic, colourful and spectacular of all the master's novels (and of the films based on them).

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Below the Deadline (Pathe)—U.S.	65 min. (A)	Warren Douglas, Ramsay Ames, Jan Wiley.	Pint-size gangster melodrama slickly covering the rehabilitation of an ex-army air ace. Story, acting and staging adequate.	Good general second (C).
Decoy (Pathe)—U.S.	75 min. (A)	Jean Gillie, Edward Norris, Herbert Rudley.	Robust gangster melodrama illustrating the confessions of a no-good-gal. Story seamy but holding, characterisation vital.	Attractively labelled "thick ear" (NC.)
Devil Bat's Daughter (Pathe)—U.S.	68 min. (A)	Rosemary La Planche, John James, Michael Hale.	Highly coloured murder mystery. Plot ingenious, but acting indifferent. Good title and exciting climax.	Fair average chiller (NC).
†God's Country (Exclusive)—U.S.	67 min. (U)	Robert Lowery, Helen Gilbert, William Farnum.	Outdoor comedy melodrama, a Cinecolor screen version of a popular novel. Story adequate, by-play pleasing and scenery superb.	Good general outdoors (CC).
Missing Lady, The (Pathe)—U.S.	60 min. (A)	Kane Richmond, Barbara Reed, George Chandler.	Pocket murder mystery, the latest of "The Shadow" series. Story thin and untidy.	Very moderate second (C).
Seven Were Saved (Paramount)—U.S.	73 min. (A)	Richard Denning, Catherine Craig, Russell Hayden.	Utility emotional melodrama. Story somewhat confected, but characterisation and atmosphere good.	Good average second (C).
†Shocking Miss Pilgrim, The (20th Century-Fox)—U.S.	85 min. (U)	Betty Grable, Dick Haymes, Anne Revere.	Mild-mannered romantic satire set in Boston in the 1870's. Technicolor lavish, Gershwin numbers tuneful and feminine and star values obvious.	Box-office star and title booking (CC).
Spook Busters (Pathe)—U.S.	67 min. (A)	Leo Gorcey, Huntz Hall, Douglass Dumbrille.	Bizarre balderdash and bunkum, set in a spooky house. A Bowery Boy's adventures it reflects little credit upon the series.	Indifferent second. C.
Undercover Girl (M-G-M)—U.S.	90 min. (A)	Ann Sothern, Barry Nelson, Mark Daniels.	Rollicking romantic comedy melodrama, the latest Maisie adventure. Story good, star versatile and staging realistic.	Good general booking (C).
*When You Come Home (Butcher's)—British.	95 min. (U.)	Frank Randle, Leslie Sarony, Leslie Holmes	Period back-stage musical comedy. Frank Randle good, but story slow and untidy.	Star and title proposition mainly for the local and family halls. CC.

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.

*British Picture. †In Colour.

Reviews for Showmen

THE SHOCKING MISS PILGRIM

Twentieth Century-Fox. American (U). Photographed in Technicolor. Directed by George Seaton. Featuring Betty Grable, Dick Haymes and Anne Revere. 7,642 feet. Release not fixed.

MILD-MANNERED, but happy, period costume piece, set in late nineteenth century Boston. Photographed in Technicolor, richly mounted and generously adorned with unpublished Gershwin tunes, its evergreen Cinderella plot hinges on woman's emancipation and suffrage. Betty Grable does her stuff and, aided by amiable Dick Haymes, extracts modest fun from its good-humoured parody of early Bostonian society. Easy on the eyes, ears and intellect, it is, nevertheless, a somewhat incongruous mixture of satire and romantic musical, the more subtle touches of which may be lost on English working-class audience. Box-office title and star booking.

Story.—Cynthia Pilgrim, graduate of a business college in New York in 1874, is offered a job by the Remington Typewriter Company with the Pritchard Shipping Company in Boston. John, the youthful head of the concern, refuses to employ a girl, but his aunt, Alice, a worker for woman's suffrage and a partner in the firm, insists. Cynthia takes lodgings with a Miss Dennison, owner of a house filled with eccentrics whose inability to make the grade causes them to loathe Boston and its conventions. Cynthia's opinions, however, change when she meets John's mother, who encourages her in a courtship which is rapidly ripening between her and John. When John offers her marriage she accepts, but in the meantime she has seriously tackled the problem of woman's emancipation and the conflict of opinion between the two temporarily queers their romance. In the end, of course, John has to acknowledge women's place in the scheme of things and all ends happily.

Acting.—Betty Grable is a versatile and talented Cynthia Pilgrim. She wears period dress most effectively and is well served by the camera. Dick Haymes croons and acts agreeably as John, and Anne Revere, Allyn Joslyn, Gene Lockhart, Elizabeth Patterson and Elizabeth Risdon are admirably cast as eccentric personalities.

Production.—The picture, which turns back the calendar to 1870, is not a serious account of woman's fight for a place in the commercial world and the right to vote, but it nevertheless provides a novel and agreeable, if slightly pointless, Cinderella. Feminine appeal is obvious both in the story fundamentals and the ravishing flounces of the period. The development, too, is gaily decked with Gershwin tunes written in an appropriate idiom. Good atmosphere and lavish Technicolor completes an obvious star and title proposition.

Points of Appeal.—Amusing satire, feminine appeal, tuneful numbers, lavish settings. Technicolor photography and star and title values.

UNDERCOVER GIRL

M.-G.-M. American (A). Directed by Harry Beaumont. Featuring Ann Sothern, Barry Nelson and Mark Daniels. 8,061 feet. Release not fixed.

ROLLICKING romantic comedy melodrama, the latest "Maisie" adventure, illustrates the disconnected but nevertheless amusing and exciting jottings of a modern police woman. Maisie, played with fascinating and engaging aplomb by Ann Sothern, looks good in blue, and her professional and romantic experiences, backed up by authentic detail, amount to easy-to-take light entertainment. It should readily score on the average double bill. Good general booking.

Story.—Maisie Ravier, a showgirl, decides to get out of Los Angeles and thumbs a ride. Mrs. Andrew Lorrison, an aristocratic looking woman, is the driver, but she fleeces Maisie of all she's got and coolly drives on. Maisie reports the matter to the police and Paul Scott, a young detective, sees in her a potential undercover woman. Maisie agrees to join the force and does her physical training under Chip Dolan, Scott's assistant. Soon Scott and Chip become rivals for Maisie, but Chip falls foul of his chief and is suspended. Later, Maisie is detailed to get the goods on a bunch of crooks out to rook ex-Servicemen, but makes a mess of the important assignment. How-

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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Below the Deadline (Pathe)—U.S.	65 min. (A)	Warren Douglas, Ramsay Ames, Jan Wiley.	Pint-size gangster melodrama slickly covering the rehabilitation of an ex-army air ace. Story, acting and staging adequate.	Good general second (C).
Decoy (Pathe)—U.S.	75 min. (A)	Jean Gillie, Edward Norris, Herbert Rudley.	Robust gangster melodrama illustrating the confessions of a no-good-gal. Story seamy but holding, characterisation vital.	Attractively labelled "thick ear" (NC.)
Devil Bat's Daughter (Pathe)—U.S.	68 min. (A)	Rosemary La Planche, John James, Michael Hale.	Highly coloured murder mystery. Plot ingenious, but acting indifferent. Good title and exciting climax.	Fair average chiller (NC).
†God's Country (Exclusive)—U.S.	67 min. (U)	Robert Lowery, Helen Gilbert, William Farnum.	Outdoor comedy melodrama, a Cinecolor screen version of a popular novel. Story adequate, by-play pleasing and scenery superb.	Good general outdoors (CC).
Missing Lady, The (Pathe)—U.S.	60 min. (A)	Kane Richmond, Barbara Reed, George Chandler.	Pocket murder mystery, the latest of "The Shadow" series. Story thin and untidy.	Very moderate second (C).
Seven Were Saved (Paramount)—U.S.	73 min. (A)	Richard Denning, Catherine Craig, Russell Hayden.	Utility emotional melodrama. Story somewhat confected, but characterisation and atmosphere good.	Good average second (C).
†Shocking Miss Pilgrim, The (20th Century-Fox)—U.S.	85 min. (U)	Betty Grable, Dick Haymes, Anne Revere.	Mild-mannered romantic satire set in Boston in the 1870's. Technicolor lavish, Gershwin numbers tuneful and feminine and star values obvious.	Box-office star and title booking (CC).
Spook Busters (Pathe)—U.S.	67 min. (A)	Leo Gorcey, Huntz Hall, Douglass Dumbrille.	Bizarre balderdash and bunkum, set in a spooky house. A Bowery Boy's adventures it reflects little credit upon the series.	Indifferent second. C.
Undercover Girl (M-G-M)—U.S.	90 min. (A)	Ann Sothern, Barry Nelson, Mark Daniels.	Rollicking romantic comedy melodrama, the latest Maisie adventure. Story good, star versatile and staging realistic.	Good general booking (C).
***When You Come Home (Butcher's)—British.**	95 min. (U.)	Frank Randle, Leslie Sarony, Leslie Holmes	Period back-stage musical comedy. Frank Randle good, but story slow and untidy.	Star and title proposition mainly for the local and family halls. CC.

(CC) Excellent for Children. **(C) Suitable for Children.** **(NC) Not for Children.**

***British Picture.** **†In Colour.**

Reviews for Showmen

THE SHOCKING MISS PILGRIM

Twentieth Century-Fox. American (U). Photographed in Technicolor. Directed by George Seaton. Featuring Betty Grable, Dick Haymes and Anne Revere. 7,642 feet. Release not fixed.

MILD-MANNERED, but happy, period costume piece, set in late nineteenth century Boston. Photographed in Technicolor, richly mounted and generously adorned with unpublished Gershwin tunes, its evergreen Cinderella plot hinges on woman's emancipation and suffrage. Betty Grable does her stuff and, aided by amiable Dick Haymes, extracts modest fun from its good-humoured parody of early Bostonian society. Easy on the eyes, ears and intellect, it is, nevertheless, a somewhat incongruous mixture of satire and romantic musical, the more subtle touches of which may be lost on English working-class audience. Box-office title and star booking.

Story.—Cynthia Pilgrim, graduate of a business college in New York in 1874, is offered a job by the Remington Typewriter Company with the Pritchard Shipping Company in Boston. John, the youthful head of the concern, refuses to employ a girl, but his aunt, Alice, a worker for woman's suffrage and a partner in the firm, insists. Cynthia takes lodgings with a Miss Dennison, owner of a house filled with eccentrics whose inability to make the grade causes them to loathe Boston and its conventions. Cynthia's opinions, however, change when she meets John's mother, who encourages her in a courtship which is rapidly ripening between her and John. When John offers her marriage she accepts, but in the meantime she has seriously tackled the problem of woman's emancipation and the conflict of opinion between the two temporarily queers their romance. In the end, of course, John has to acknowledge women's place in the scheme of things and all ends happily.

Acting.—Betty Grable is a versatile and talented Cynthia Pilgrim. She wears period dress most effectively and is well served by the camera. Dick Haymes croons and acts agreeably as John, and Anne Revere, Allyn Joslyn, Gene Lockhart, Elizabeth Patterson and Elizabeth Risdon are admirably cast as eccentric personalities.

Production.—The picture, which turns back the calendar to 1870, is not a serious account of woman's fight for a place in the commercial world and the right to vote, but it nevertheless provides a novel and agreeable, if slightly pointless, Cinderella. Feminine appeal is obvious both in the story fundamentals and the ravishing flounces of the period. The development, too, is gaily decked with Gershwin tunes written in an appropriate idiom. Good atmosphere and lavish Technicolor completes an obvious star and title proposition.

Points of Appeal.—Amusing satire, feminine appeal, tuneful numbers, lavish settings. Technicolor photography and star and title values.

UNDERCOVER GIRL

M.-G.-M. American (A). Directed by Harry Beaumont. Featuring Ann Sothern, Barry Nelson and Mark Daniels. 8,061 feet. Release not fixed.

ROLLICKING romantic comedy melodrama, the latest "Maisie" adventure, illustrates the disconnected but nevertheless amusing and exciting jottings of a modern police woman. Maisie, played with fascinating and engaging aplomb by Ann Sothern, looks good in blue, and her professional and romantic experiences, backed up by authentic detail, amount to easy-to-take light entertainment. It should readily score on the average double bill. Good general booking.

Story.—Maisie Ravier, a showgirl, decides to get out of Los Angeles and thumbs a ride. Mrs. Andrew Lorrison, an aristocratic looking woman, is the driver, but she fleeces Maisie of all she's got and coolly drives on. Maisie reports the matter to the police and Paul Scott, a young detective, sees in her a potential undercover woman. Maisie agrees to join the force and does her physical training under Chip Dolan, Scott's assistant. Soon Scott and Chip become rivals for Maisie, but Chip falls foul of his chief and is suspended. Later, Maisie is detailed to get the goods on a bunch of crooks out to rook ex-Servicemen, but makes a mess of the important assignment. How-

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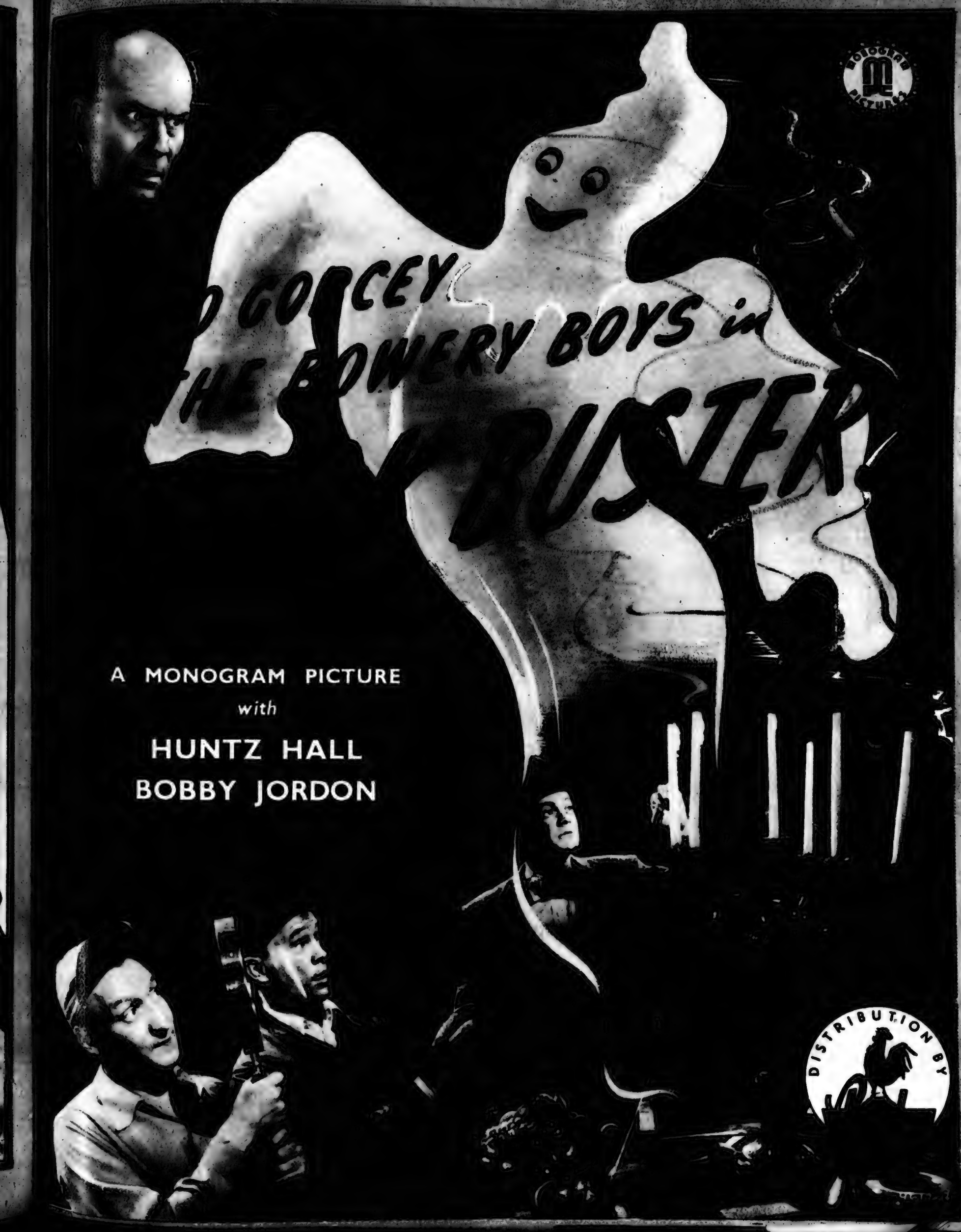
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VIVIANE ROMANCE IN

REVIEWS—continued from page 18

ever, she finally redeems herself in circumstances that result in Chip's reinstatement and her marriage to Scott.

Acting.—Ann Sothern is at the top of her form as policewoman Maisie, Barry Nelson and Mark Daniels register in contrast as Scott and Chip, and Leon Ames is in his element as the leader of the crooks.

Production.—The picture, obviously made with the full co-operation of the Los Angeles police, has vivid detail and this throws Ann Sothern's essentially feminine fooling into live perspective. It not only moves fast and is embellished with snappy dialogue, but ends on a refreshingly serial-like note. One of the best of the "Maisie" series, it should amuse and thrill all classes and both sexes.

Points of Appeal.—Lively story, versatile performance by Ann Sothern, good staging and timing, intriguing title and series values.

SEVEN WERE SAVED

Paramount. American (A). Directed by William H. Pine. Featuring Richard Denning, Catherine Craig and Russell Hayden. 6,542 *feet. Release not fixed.*

UTILITY emotional melodrama, slightly reminiscent of Alfred Hitchcock's "Lifeboat." Its story tells of the experiences of survivors of a mid-Pacific air-crash. The characters are artfully assorted and their reactions, linked by popular romance, pattern into holding, though not entirely convincing, modern adventure fare. The aerial photography is impressive. Good average second.

Story.—Jim Willis, an Army pilot serving with the U.S. Air-Sea Rescue Service, signs on for another year. Susan Briscoe, Jim's fiancée, is disappointed and the lovers quarrel. Later, Susan is assigned as flight-nurse on a priority plane. Allen Danton is the pilot and the passengers include Colonel Yamura, a Japanese officer held for trial as a war criminal. When the plane is well on its way to Manila, Yamura catches his guard unawares and brings the plane down in the sea. Susan and Yamura are among the eight who scramble into a rubber dinghy. One survivor finds the privation unbearable and slips unseen into the sea. Soon the others begin to fear the worst, but Jim, detailed to find the missing plane, never gives up hope, and rescues them in the nick of time. His good deed puts him right with Susan.

Acting.—Richard Denning, Catherine Craig, Ann Doran, Byron Barr, John Eldredge and Richard Loo draw quite good characters as the principal survivors, and Russell Hayden is a forthright Jim.

Production.—The tale is not told with remarkable intelligence or showmanship—its propaganda is too blatant to put it in the top bracket—but it has drama enough to last out its unpretentious running time. Its strong schoolboy flavour, heightened by fine aerial shots, guarantee it a fair screening.

Points of Appeal.—Honest drama, adequate acting, unusual backgrounds, impressive flying sequences, sound cast and intriguing title.

DEVIL BAT'S DAUGHTER

Pathe. American (A). Directed by Frank Wisbar. Featuring Rosemary La Planche, John James and Michael Hale. 6,174 *feet. Release not fixed.*

HIGHLY coloured murder melodrama with an intriguing, if not entirely appropriate, title. It hinges on an evil psychiatrist's cunning scheme to pin his killing of his own wife on to an innocent girl by asserting that she has inherited "vampire" tendencies. Its plot is quite ingenious in a macabre sort of way, but uneven acting cramps its style. Although not without thrills, audiences all too frequently have to take the will for the deed. Fair average "chiller."

Story.—The shock of learning that her father, eminent scientist Carruthers, is dead, causes Nina, a sensitive young woman, to go into a coma. Dr. Elliott, a homely practitioner, is called in, but he turns her case over to Dr. Clifton Morris, fashionable psychiatrist. Morris, married to Ellen, a wealthy woman, is having an affair with Myra Arnold, a glamorous foreigner. Ted Masters, Ellen's son by a former marriage, and Nina fall in love and as soon as Nina is firmly installed in the Morris household, Morris sees in her a chance to rid himself of Ellen. He plays on local rumours and slowly convinces Nina that her father was a vampire and that she is tainted. He then murders Ellen. Nina is, of course, blamed, but Ted does some quiet snooping on his own and finally unmasks the villain.

Acting.—Rosemary La Planche wins a little sympathy as Nina, and John James is a manly Ted, but Michael Hale is completely lacking in finesse as Morris. The support is also weak.

Production.—The story contains an even measure of romance and macabre, but the mixing of its promising ingredients is indifferent. It should have left more to the imagination. But the fact that the "Devil Bat's Daughter" lacks subtlety and sophistication does not prevent her from throwing her cap at the industrial masses, and a pretty hefty one at that! It's a reliable title thriller.

Points of Appeal.—Unusual and intriguing basic story, good title and thrilling climax.

THE MISSING LADY

Pathe. American (A). Directed by Phil Karlson. Featuring Kane Richmond, Barbara Reed and George Chandler. 5,400 *feet. Release not fixed.*

POCKET murder mystery, the latest of "The Shadow" series. The Bohemian story turns on the theft of a jade statuette. There are characters galore, but the milling and partly batty crowd soon gets the audience and the director down. There are thrills and laughs, but it's seldom possible to tell t'other from which. Moderate small hall crime fare.

Story.—Playboy Lamont Cranston, alias "The Shadow," sets out to investigate the murder of an art dealer and the theft of a jade statuette. He is accompanied by his crazy butler, Shrevvie, and shadowed by his madcap fiancée Margo, and Shrevvie's batty wife Jennie. The trail finally leads to an artist's studio, but many suspects, some of them completely cuckoo, are interviewed and a number of other murders committed before the statuette is retrieved and "The Shadow" notches up yet another victory.

Acting.—Kane Richmond draws pretty good character as Lamont Cranston, but Barbara Reed, Dorothea Kent and George Chandler overdo the light relief.

Production.—The series obviously has "The Thin Man" at the back of its mind, but both its script and cast fail to reach anything like so high a standard. It this instance, the plot rambles and the players and direction lack discipline. And, as we well know, crazy crime fare is a gamble at the best of times.

Points of Appeal.—Title and few laughs and thrills.

WHEN YOU COME HOME

Butcher's. British (U). Directed by John Baxter. Featuring Frank Randle, Leslie Sarony and Leslie Holmes. 8,765 *feet. Release not fixed.*

PERIOD backstage musical comedy. Unfolded in flashback, it tells how an old-time music-hall handyman outwits a couple of financial sharks. The plot is very loosely knit and the artless by-play, instead of strengthening its modest pattern, keeps causing it to drop a stitch. Frank Randle proves once again that he is a talented character actor, as well as a comedian, but he can't eradicate its many flatspots. The most showmanlike feature of the entertainment is its catchy song title. Trust the Butcher's organisation for that! Star and title proposition mainly for suburban, provincial and family halls.

Story.—Frank Randle, Balaclava veteran, is general handyman to Joshua Ryngelbaum, lessee of the local Empire Theatre. He is a weak individual and is constantly bullied by his in-laws. One day he and a ventriloquist's dummy get into conversation and he is advised by the dummy to assert himself. He takes the advice. At this very moment, Mr. Botts, a crafty solicitor, and Dormer Franklyn, an unscrupulous illusionist, are conspiring to gain possession of the Empire. Randall gets to hear and, after a lot more jiggery-pokery, he puts paid to the crooks' scheme and paves the way for romance between Paula, Ryngelbaum's pretty stepdaughter, and Mike, an Irish crooner.

Acting.—Frank Randle knows all the tricks of his trade and exploits them as Randle. He is the complete character comedian. Jack Melford works hard as the sinister Franklyn, but the rest, and that includes the Two Leslies, are only given half a chance in support.

Production.—In this picture director John Baxter tries to set the fruity humour of Frank Randle in a sentimental period frame, but his perspective is faulty. It opens with Randle, depicted as an old man, attending a family birthday party, and, after a time, switches back to the year 1908. The return trip is slow and the outcome, an artless alternation of Pinocchio-like whimsy and old-time villainy, slapstick and sing-song, is tame and colourless. It is at its best when its star is left to his own resources. He and the title are its main box-office angles.

Points of Appeal.—Popularity and versatility of Frank Randle, artful song title and quota ticket.

SPOOK BUSTERS

Pathe. American (A). Directed by William Beaudine. Featuring Leo Gorcey, Huntz Hall and Douglass Dumbrille. 6,143 *feet. Release not fixed.*

BIZARRE balderdash and bunkum, sketchily describing the latest and most extravagant "Bowery Boys" adventure. It all takes place in the lonely mansion of a crazy scientist, but its spooky atmosphere is far too stagey to encourage laughter or lend reality to its musty thrills. There is in fact, little to recommend it apart from its title and series values, neither is its "A" certificate helpful. Indifferent second.

Story.—Slip, Bobby, Whitey and Chuck, Bowery Boys, take their diplomas in a school for insect extermination and start in business on their own. Their first assignment is to delouse a lonely mansion occupied by Dr. Coslow, a mad scientist. Gabe, their sailor buddy, and his French wife, Mignon, follow them and before very long they get mixed up in a grisly plot to graft a human brain on to a gorillas. Happily, the police get to hear, and before any real harm can come to them the crazy Coslow is spectacularly apprehended.

Acting.—Leo Gorcey, as Slip, is much more subdued than usual, and Douglass Dumbrille has the poorest part of his career as Coslow. We'll spare the rest.

Production.—The film attempts to blend slapstick, or rather horseplay, with the horrific, but only succeeds in presenting the worst of both forms of entertainment. A painful example to directors not to stretch two-reelers out to six.

Points of Appeal.—Title and series values.

BELOW THE DEADLINE

Pathe. American (A). Directed by William Beaudine. Featuring Warren Douglas, Ramsay Ames and Jan Wiley. 5,879 *feet. Release not fixed.*

PINT-SIZED gangster melodrama, slickly covering the hectic rehabilitation of a disgruntled ex-Army air ace. Its crowded plot is acted with more brawn than brains, but, in spite of its lack of subtlety and plugging of the obvious, its impact is reasonably sharp. Adequately staged, it should have no great difficulty in satisfying the crowd. Good general second.

Story.—Oney Kessel, a gangster, kills Jeff Hilton, his rival. Joe, Jeff's younger brother, returns from the war completely disillusioned and decides to take over his late brother's gambling saloons. He falls in love with Lynn

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RECIPROCITY IS KEYNOTE OF FIRST G.F.D.-U.-I. SALES TALKS

Joe Seidelman Confident of Increasing U.S. Markets for British Films

WHAT G.F.D. was doing for Universal-International picture in this country, U.-I. was doing for British films in America—putting the whole weight of its marketing organisation behind them. This assurance was given to delegates by Joe Seidelman, president of the American company, at the G.F.D.-Universal-International Conference, held in the Dorchester Hotel last week-end. "Difficulties had been considerable, particularly at the outset, when British stars were unknown to American audiences," he added, "but good progress had been made, and I am confident that the fine quality of British productions will win them increasing popularity in the U.S.A."

The Conference, presided over by E. T. Carr and John Woolf, joint managing directors of G.F.D., was the first to be held since the two affiliations—those of Eagle-Lion with G.F.D. and International with Universal.

An interesting innovation during the proceedings was the screening of a short film brought from America by Joe Seidelman containing scenes from pictures in production at Universal City.

Anglo-American Opportunities

Opening the convention, Mr. Carr welcomed the American guests, Joe Seidelman and Al Daff, Harold Sugarman, representative of United World 16-mm. and Fortunat Baronat, U.-I.'s director of foreign publicity.

He underlined the enthusiasm with which he had always approached the grand opportunities for Anglo-American co-operation in the field of motion pictures which Universal-International's association with the J. Arthur Rank organisation provided.

In a speech lasting two hours, Mr. Seidelman dealt first with the Universal-International merger and the reorganisation at Universal City.

U.-I. was concentrating solely on the production of top-line features of the highest quality, with first-rank stars, producers, directors—and first-rate stories. To-day U.-I. was keenly aware of public demand for good stories and were spending more money than ever before in this department. "B" pictures and serials had been entirely eliminated from the company's schedule.

The following, added Mr. Seidelman, were some of Universal-International's forthcoming productions:—

"A Woman Destroyed," a Walter Wanger production, starring Susan Hayward, Lee Bowman, Marsha Hunt and Eddie Albert; "I'll Be Yours," starring Deanna Durbin, Tom Drake, William Bendix and Adolphe Menjou; "The Egg and I," starring Claudette Colbert and Fred MacMurray, from the best-selling novel by Betty MacDonald; "Song of Scheherazade" in Technicolor, starring Yvonne de Carlo, Brian Donlevy, Jean Pierre Aumont; "Time Out of Mind," starring Phyllis Calvert, Robert Hutton, Ella Raines, Eddie Albert, and directed by Robert Siodmak; "The Story of Ivy," a Sam Wood production, starring Joan Fontaine, Patric Knowles, Herbert Marshall and Richard Ney, with Sir Cedric Hardwicke; and "Rookies Come Home," the latest Bud Abbot and Lou Costello subject.

These pictures, brought over by Mr. Seidelman, were viewed by delegates at the conference. There are many more on the way.

After lunch John Woolf, joint managing director of G.F.D., spoke to the meeting and said that the result of the two mergers had been to make General Film Distributors the largest and most powerful distributing organisation in the world.

At the G.F.D.-Universal-International Conference and lunch at the Dorchester Hotel. L. to R. J. Harwood, S. Caverson, C. Arthur, John Jacobs, J. Cohen, C. Westcott, John Woolf, A. Levy, N. Kramer, Joe Seidelman, O. Ward, E. T. Carr, M. Macfarlane, Ben Henry, R. A. Ranson, F. Fuller, S. Flatau, S. Jackson and L. Lee

Al Daff, vice-president of Universal-International, disclosed that very shortly five of Broadway's biggest kinemas would be playing new U.-I. productions at the same time and that had never happened before.

Ben Henry spoke of his happy association with G.F.D. during the time he had been Universal-International representative in this country, and was followed by Sydney Jackson, assistant to the managing directors of G.F.D.

John Jacobs, general sales manager, said that the personnel of Eagle-Lion had proved a tower of strength to G.F.D.

Sales Drive Winners

During his speech at the convention, John Woolf revealed the winners of the G.F.D. - Universal - International sales drive, which, in spite of setbacks caused by the fuel crisis, had, he said, been most successful. S. Redford, Manchester branch manager, was winner of the first prize, and J. McFarlane, of Glasgow, was selected as winner of the second prize, the award in both cases being a trip to Paris for the Universal-International convention of European managers. Ruby Ancill, manager of Glasgow branch, was the runner-up.

Also in attendance at the conference were Roland W. Wright, secretary of G.F.D.; assistant sales managers David Carr and Sydney Flatau, district supervisors S. Caverson and H. Boodson, short sales manager W. Cleveley, branch managers, C. Graves, R. Ancill, H. Harwood, W. Guilbert, M. Yasne, C. Ward, W. Arthur, H. Brooks, C. Walton, A. Levy, D. Thomas and London sales representatives J. Kinghorn, J. Cohen, M. Oslof, J. Vangelder, H. Paris, H. Myers, J. Knell, and I. R. Rance, U.-I. general auditor in Great Britain.

REVIEWS—*continued from page 29*

Turner, a pretty employee, but warns her not to try and reform him. Sam Austin, Joe's former colonel, contacts Joe, but disapproves of his new way of life. Joe is adamant, but between Lynn and Austin he is eventually restored to the strait and narrow. A spot of gunplay over a local mayoral election finally clears the air.

Acting.—Warren Douglas is a trifle stiff as Joe, but Ramsay Ames is an attractive Lynn and the supporting gangster types are lifelike.

Production.—The picture makes no major contribution to the rehabilitation problem, but, all the same, much of its sentiment is sound and it's quick on the draw. Its robust depiction of gang warfare, neatly interlaced with appealing romance, packs its handy footage with good popular entertainment. There is life in the old recipe yet!

Points of Appeal.—Action, punch, popular romance and convenient footage.

GOD'S COUNTRY

Exclusive. American (U). Photographed in Cinecolor. Directed by Robert Tansey. Featuring Robert Lowery, Helen Gilbert and William Farnum. 6,045 *feet. Release not fixed.*

OUTDOOR adventure comedy-melodrama, a Cinecolor screen version of James Oliver Curwood's popular novel. Nature-study, interest-featurette and he-man romance in one, its variety, emphasised by superb scenery, amply atone for its weather-scarred central theme. Good outdoors for practically all types of audiences.

Story.—Lee Preston, wrongly accused of killing a man, escapes into the Redwood country. He is accompanied by his dog, Ace, and makes friends with Lynn O'Malley, pretty niece of Sandy McTavish, owner of the local trading post. King, ruthless head of a lumber company, is after the richly timbered land and is a thorn in the side of Lynn's trapper friends. He tries to get Lee to do his dirty work for him, but Lee proves much too smart. In the final showdown, King comes a spectacular cropper and Lee, now practically engaged to Lynn, learns that he stands a big chance of being acquitted of the murder.

Acting.—Robert Lowery makes a muscular Lee and Helen Gilbert is a pretty Lynn. Buster Keaton seldom has a chance to shine in a comedy part, but the rest of the supporting players do their stuff.

Production.—The first half is padded with animal close-ups and scenes of lumberjacks at work, but even though atmosphere is slightly overdone the film manages to claim a full quota of fistic and canine thrills before it is brought to its spectacular close. Its scenic backgrounds, enhanced by Cinecolor, are delightful and its signature tune, "Trees," particularly appropriate. A worthy stable companion of "Northwest Trail" and "Wildfire," it can be confidently recommended.

Points of Appeal.—Friendly and robust tale, pleasing asides, superb scenery, "U" certificate and Cinecolor.

DECOY

Pathe. American (A). Directed by Jack Bernhard. Featuring Jean Gillie, Edward Norris and Herbert Rudley. 6,817 *feet. Release not fixed.*

ROBUST gangster melodrama, illustrating the confessions of a no-good gal. The principal characters are a far-from likeable bunch, but, at least, they prove in their own rough and ready way that money is the root of all evil and that crime doesn't pay. The industrial ninepennies should relish its red meat. It may, however, prove a little too raw for the rest. Attractively labelled "thick-ear."

Story.—Margot Shelby, a good-time girl from England, comes to San Francisco and joins up with Frankie Olins, a gangster. Frankie murders a bank guard and steals four hundred thousand dollars, but is arrested shortly after hiding the money. He is subsequently sentenced to the gas chamber. Margot turns the charm on Lloyd Craig, a struggling doctor, and gets him to revive Frankie with a special antidote. Jim Vincent, Margot's former boy friend, wants a cut of Frankie's loot and kills Frankie when he refuses. By this time, Margot knows the whereabouts of Frankie's strong box and coolly runs down Vincent with her car and shoots Craig. Before he expires, Craig puts a couple of bullets into Margot, but after her death it is revealed that Frankie had fooled them all. His treasure chest contained just one dollar bill!

Acting.—Jean Gillie, the English star, makes her American début as Margot. She does her best, but is not flattered by her part. Edward Norris, Herbert Rudley and Robert Armstrong are much more at home as Vincent, Craig and Frankie.

Production.—The story, which is told by the dying Margot, is far from pretty, but its principal characters are not lacking in vitality and their rough play and wholesale double-crossing, resulting in a full quota of killings, keeps the interest taut. There is no escaping its moral or its warning to wayward young ladies. All the same, it's hardly the fare for the family trade.

Points of Appeal.—Actionful story, vital characterisation, good atmosphere, stern climax and arresting title.

he Academy Award Company

is

Paramount

3 Years in Succession

1944 BING CROSBY BARRY FITZGERALD in *'Going My Way'*

1945 RAY MILLAND in *'The Lost Week-End'*

1946 Olivia de HAVILLAND in *'To Each His Own'*

It's Consistency that Counts

Paramount Pictures

INSTRUCTIONS MAY EMBARRASS C.E.A. DELEGATES

S.E. Lancs Chairman Urges "Own Judgment"

HOW branch delegates may be embarrassed by the instructions given to them before attending General Council meetings was stressed by the committee of the South and East Lancashire branch meeting at Manchester last week under Coun. J. C. Whitaker.

Dealing with the finances of the C.E.A., J. J. McCracken explained that an increase of 50 per cent. in the rate of subscriptions would bring in £17,000 additional revenue, which, he contended, was more than was actually needed.

True, the expenses of the Association had become heavier, one contributory cause being the formation of the Managers' Section. Provision also had to be made for new premises, but he questioned whether this justified asking members to pay 50 per cent. more. He voted against the increase, but his co-delegates voted different.

A delegate, he said, should be in a position to use his own judgment when additional information transpired in the course of a debate, instead of being restricted and bound by the mandate given to him by his branch when it did not know all the facts.

Mr. McCracken justified his vote against the 50 per cent. increase by the further information made available at the G.C. meeting.

J. Mather defended the correctness of the delegates who voted in accordance with the branch committee's wishes.

Saving the Juice

ATTENTION was directed to the terms of the circular sent out by the General Secretary stressing the need for curtailing the consumption of electricity at kinemas.

A. Peel spoke of the economy that could be effected by using rectifiers in place of motor generators. Some exhibitors had given careful thought to the problem of electricity supplies and producing it from their own plant for a long time.

Sir Alex Korda Buys King's Former Home

Sir Alexander Korda has purchased the lease of No. 145, Piccadilly, London former home of the King and Queen when they were Duke and Duchess of York.

Sir Alexander has also become possessor of the adjoining house at No. 144, which will be used to house the publicity department of his organisation, "London Films." Last year he converted No. 146—of which he also has a lease—from a private house to offices.

It is also Sir Alexander's intention to build a private projection theatre and café on the site of No. 145. It will be built underground with the roof at ground level. It is expected that the new buildings will be completed by the end of the year.

Honour for Rank

The Motion Picture Association of America—the M.P.A.—holds its 25th anniversary dinner in New York on May 8. J. Arthur Rank, who will be on his way to Hollywood, will be guest of honour.

COLUMBIA SALESMEN HEAR BRITISH PLANS

July 1 Start at Walton

Top table at Columbia Sales Conference. Left to right: Leslie Faber, branch sales supervisor; Max Thorpe, assistant managing director; Jos. Friedman, managing director; Wilfred Smith, sales manager; F. G. Hill, secretary; Ernest Raymond, assistant branch supervisor; Alec Carwardine, sales co-ordination manager

Many Big American Subjects

ONE of the highlights of the Columbia Convention over the week-end was the announcement by Jos. Friedman, managing director, of his company's plans for British production. The company's progress during the past year was reviewed by Max Thorpe, assistant managing director, who laid particular stress on the extraordinary record of "The Jolson Story."

Mr. Friedman announced that shooting on the initial 1947 picture, "The First Gentleman," by Norman Ginsbury, would begin at Walton-on-Thames on July 1 with Cavalcanti directing and Cecil Parker engaged for the George IV rôle. The rest of the cast will be announced at an early date. It would rank as one of the finest films ever produced in a British studio.

A Columbia British unit was at this moment in Italy shooting exteriors for "The Chasm" at the actual village which figures as the main background in Victor Canning's action novel on which the film is based. It would be produced with a tip-top cast, and he had every confidence that the finished article would emerge as a credit to British production.

U.S. Product

Dealing with forthcoming American product, Mr. Friedman said that the first copy of "Down to Earth," starring Rita Hayworth and Larry Parks in the elaborate Technicolor musical, would be arriving in this country shortly. Directed by Alexander Hall, the picture has spectacular backgrounds, brilliant dancing sequences, gay and tuneful music, and delightful comedy.

The recent signing of Gene Autry had been secured in the face of very keen competition, and the star's first subject, an outdoor musical in colour, would go into production on April 1.

Another unusual picture for early screening was "The Southern Cross," the life-story of the late Sir Charles Kingsford-Smith, the Australian flying ace, which the company made in Australia last year. On the strength of his performance in "The Southern Cross," Don Randall was now making his Hollywood début at Columbia studios in a Bulldog Drummond production.

Prior to Mr. Friedman's announcement of forthcoming American product, a summary of which is given below, Max Thorpe spoke with enthusiasm of the results achieved by Columbia. He referred particularly to "The Jolson Story," which had literally taken the provinces by storm. There has never been a picture like it in the history of the company, he said.

The record of "The Jolson Story" was all the more remarkable, Mr. Thorpe said, because right from the start the picture had been dogged by misfortune. When it first opened in London it was handicapped by fog. During its London release in January there were snowstorms and icy cold. It had subsequently been handicapped by strikes, appalling weather and floods. It had been hit—and hit hardest of all—by the restricted opening hours.

"It is interesting to speculate," Mr. Thorpe observed, "on the number of additional broken records there would have been had the picture played under normal conditions."

Others who spoke were Wilfred Smith, sales manager; F. G. Hill, secretary; and Leslie Faber, branch sales supervisor.

Following is a summary of Mr. Friedman's report on Columbia pictures ready for showing, just completed and in production:—

Early Screenings

A highly imaginative and original story co-starring Rosalind Russell and Melvyn Douglas, makes "The Guilt of Janet Ames" (ready for early Trade show) one of the most unusual pictures Hollywood has ever made.

Also due for early screening is "Paula," tough, hard-hitting drama, which stars Glenn Ford with Janis Carter, Barry Sullivan, Edgar Buchanan, Karen Morley and Jim Bannon.

One of the most important current films is the Technicolor production, "The Swordsman," the story of a bloody feud between two Scottish Highland clans in the eighteenth century.

Larry Parks and Ellen Drew are the leads.

The story of "The 27th Day" ("Assigned to Treasury")—tentative titles—starring Dick Powell and Signe Hasso, is based on the investigations of the Narcotics Department of the United States Treasury in their war against drug smuggling.

One of the most eagerly awaited Columbia pictures is "The Lady from Shanghai," co-starring Rita Hayworth and Orson Welles, who also wrote the screenplay and was producer and director.

Adapted from the classic novel, "The Last of the Mohicans," by James Fenimore Cooper, "The Last of the Redskins," photographed in Vitacolor, is a spectacular production with a cast of 300 stars and players headed by Jon Hall, Michael O'Shea, Evelyn Ankers, Julie Bishop and Buster Crabbe.

A romantic, colourful, fast-moving drama of the outdoors, "The Assassin," produce in Cinecolor, has been produced along lavish lines by Harry Joe Brown. The cast includes Randolph Scott, Barbara Britton, Dorothy Hart, and Bruce Cabot.

Laid in the turbulent, colourful era of Emperor Louis Napoleon, "Monte Cristo's Revenge," starring Louis Hayward and Barbara Britton, is an action-filled, gallant adventure in the best Alexander Dumas tradition.

George Brent and Joan Blondell are the stars of Sam Bischoff's production, "The Corpse Came C.O.D.," in which Adele Jergens and Jim Bannon have main supporting rôles.

A large-scale outdoor subject in Technicolor, "Three Were Thoroughbreds," is nearing completion with Robert Young, Marguerite Chapman, Willard Parker, Akim Tamiroff and Barton MacLane in top rôles.

ALL RANK STUDIOS TO SHUT FOR HOLIDAYS

It was stated this week that all J. Arthur Rank studios will close down for a two-week holiday period as from August 18. This was exclusively predicted by the Kine last year, and is a direct result of labour problems caused throughout the production industry during the 1946 holiday period. About 3,000 employees are affected.

Organist's £55

William Sykes, manager-organist of the Majestic, Cradley Heath, had donated £55 to the Theatre Organists' Benevolent Fund this month. He has asked that £20 of this be donated to the Cinematograph Trades Benevolent Fund.

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By R. HOWARD CRICKS, F.B.K.S., F.R.P.S.

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For the first time the Brit... exhibit...

The ... In this ...

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475

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...technician, one cannot regard ... ...cial appearance of a machine as ... importance. Nevertheless, the st... ...tion and unified design inevit... ...one with a sense of efficiency. ...only encourage the projectionis... ...ince pride in the equipment. ...ld outside and white enam... ...ld be conducive to cleanliness ... ...achine is certainly one ...

SHOWMANSHIP

IT is good to see that the film Industry has put up a first-class show at the Ideal Home Exhibition. In tying up with the main purpose of the show, the various exhibits also constitute a tasteful and compendious boost for the British film Trade in more than one of its aspects.

I may have more to say about these displays next week, when I shall have something like the old amount of space at my disposal. Incidentally, it is pleasant to report that from this angle there will definitely be more space available next week, and the whole feature should therefore appear from now on in its normal guise.

All I want to place on record at the moment is the fact that the screen's contribution to the Ideal Home Exhibition is a nice piece of showmanship, and all sections of the Industry will surely benefit from it, not least the theatre side, which should gain many patrons for the several films mentioned in the exhibits as forthcoming attractions.

Amateur Jolsons

HOUSE records were beaten at the Troxy, Stepney, with "The Jolson Story" by general manager Johnny Wakeman and his assistants. The leader of a guest band on the Troxy stage co-operated by inviting the audience to enter a singing contest to be staged the week before the film.

A 14-ft. cut-out of Jolson with outstretched arms before a skyscraper background was fixed on the stairs-landing facing the main entrance. Two usherettes in men's evening garb stood outside the hall handing out bills. Hundreds of small arrows pointing towards the Troxy were posted all over the district with the injunction "You *must* see 'The Jolson Story' at the Troxy."

The week before playdate amateur Jolsons showed their talents on the stage and Jolson records were relayed to the vestibule. A stage presentation included pupils of a local dancing academy who performed around another large cut-out of Jolson standing on a huge top-hat.

During a brief black-out wandering spots roamed around the auditorium and came to rest finally on two proscenium notices stating "You must see 'The Jolson Story' here next week."

Organ Music

A RECENT screening of "Topper Returns" at the Union, Luton (L. E. Carpenter) provided an opportunity for a stunt that served as a good introduction for a guest organist. With the help of the guest organist, Jack Bath, and chief operator Harmer, an organ slide was flashed on the screen accompanied by an organ record on the non-sync., while the "Mighty Wurlitzer" rose with nobody at the console but with a huge top hat suspended over it. A certain amount of back-chat between the organist and Carpenter over the mikes completed the illusion, and the whole thing was greatly appreciated by the audience.

Service Angle

A. DAVIDSON, assistant at the Savoy, Birkenhead, was given the opportunity by H. J. Crowther to put over a campaign for "Night and Day." On the balustrading of the foyer staircases and balcony there were large banners announcing "Savoy Service is Night and Day." Small posters linked up with the public services—for example "Police watch 'Night and Day.'" Each card carrying details of the Savoy programme. A tie-up was arranged with a local taxi firm owning about 24 cars.

Costume Windows

TWO effective window displays were arranged to exploit "The Wife of Monte Cristo" by G. Ray, of the Regent, Bradford. One in a costumier's window drew attention to the fact that the film was a period piece and that costumes as used in the film were available on hire.

The other, in a ladies' outfitters', stressed that "'The Wife of Monte Cristo'—the smartest woman in Paris, would have been costumed by Jennifer Carr had she lived to-day." Backed up in each case with a plentiful supply of stills, both windows proved quite an attraction.

Two Big Efforts

BIRMINGHAM had one of the biggest campaigns in a long while when "Night and Day" (Warner) opened at the Forum. It took in a fashion show and a dance competition—both on the major scale.

The fashion show marked the reopening of Kingfairs Hall, and for the occasion Lucie Clayton's girls went along to display well over a hundred fashions produced by local houses. The girls, who earned national publicity for the affair—they had just returned from a tour of America. The hall was "Night and Day" conscious in virtually every decoration, while over the façade was hung a 48-ft. banner.

The dance contest interested hundreds of patrons not only in the centre of town but in outlying districts—one manager reports that 232 couples entered the competition at his house.

Slides at A.B.C. houses, window displays and music tie-ups with Lewis's, and Press publicity all added their contribution to the general build-up. Much of the success of this campaign was due to the efforts of Warner's Dan Jay.

A General Rule

DENNIS BOWDEN, of the Regal, Bridlington (A.B.C.), made two special blocks to exploit "Stolen Life." These were overprinted on 5,000 bookmarks and included in library books for three weeks prior to playdate. On one side was a foot rule—full scale—bearing the inscription "Make a rule of seeing the latest Warner productions at your local A.B.C. theatre." On the other side was the usual advertising matter regarding the film.

Quick Start

ALTHOUGH only recently out of the Forces, F. W. Salter, now once again manager of the Palmer's Green Palmadium, has lost no time in getting down again to publicity. His scheme to plug "A Matter of Life and Death" consisted of stencilling in white on the pavements at pedestrian crossings the warning: "Safety first! Look left and right before you cross. It's a Matter of Life and Death."

Big Window

A WHISPERING campaign, pictorial posters, and advance advertisements in the local paper formed part of the preliminary exploitation for "Great Expectations" by E. M. Williams, of the Scala, Ilfracombe, three weeks before the playdate. He also secured the whole of a window of one of the largest shops in Ilfracombe.

Identification Parade

STARTING the preliminary exploitation for "Night and Day," a month ahead of playdate, E. Handford, of the Rex, Bedminster, Bristol, put out a D.C. poster bearing a large photograph of Michael Curtiz with the query, "Who is this man?," offering guest tickets for correct identification.

A week before showing Handford arranged a good foyer display, and he also had another display by the Ovaltine people built around a "Night and Day" angle. Two thousand crossword puzzles were distributed in factory canteens and by newsagents with the morning papers.

Other Credits

THESE showmen also did constructive work which unfortunately can only be acknowledged formally owing to the severe restriction of space. They will, however, be entitled to claim a mention to count towards their showmanship certificates. Here they are: A. L. Pareezer, Gaumont, Coventry; F. J. Field, assistant, Odeon, Bolton; A. A. Allen, Dominion, Bispham; Robert Gavin and his assistant, W. Gray, Regal, Kilmarnock; E. C. Hurry, Regal, Edmonton; D. Bowden, Regal, Bridlington; J. Walker, Hippodrome, Sheffield; J. L. Cull, Odeon, Cheetham Hill, Manchester; T. B. Wilkins, Corona, Great Crosby, Liverpool; A. J. Burl, Odeon, Llandudno; S. J. Key, Greenford Playhouse, Greenford; G. S. Joliffe and his team, Odeon, Chester; E. F. Johnson, St. George's Hall, York.

Observation Window

TELEVISION IN THE FOYER

While we are waiting for a large-screen television system by which a picture can be projected on to a screen of the usual kinema size and provide a good standard of illumination, we must mark advances in the direct-viewing receiver of the home entertainment type.

A NEW £1,500 large-screen television, radio and recording set, intended for home, club or hotel use, has been produced by John Logie Baird, Ltd., and it is worth while considering its possible installation in kinema foyers as a novel attraction.

The set combines in one large cabinet television reception, continuous sound recording, radio reception on eleven wavebands, and gramophone reproduction.

THE television section employs a 4½ ft. long cathode-ray tube made by the Baird Co., which is fitted into the massive cabinet at an angle of approximately 45 deg. to the vertical. The screen, giving a directly-viewed picture measuring 22½ in. by 18 in., is inclined inside the cathode-ray tube to provide a vertical picture viewed through the side of the glass tube.

As the screen inside the larger end of the tube is inclined to the direction of the electron beam, suitable compensation has been made for the difference in transit time from the bottom to the top of the screen.

The auto-changer takes thirty records, playable each side, and a continuous sound recorder with two turntables for 12-in. metal discs is also part of this mammoth set, which has a total of 61 valves.

FROM an American paper I see that a "relatively inexpensive" method of producing colour films has been promised to stockholders of the Polaroid Corporation by its president, E. S. Land. The method is that of using polarised light.

How far the scheme has moved towards the practical is not stated. I remember discussing the possibility of employing polarised light for colour in the years before the war, but we could not see how.

A new company is to be formed with independent finance to develop the new colour motion picture process, but the Polaroid Corporation will hold a majority interest in it.

J. BENSON.

The Manager Talks on Topics of the Day

THE recruitment drive by the Society of Cinema Managers is getting into top gear. I have a wholesome respect for the officers of that organisation and, let me say, of the C.M.A., who must sacrifice hours of leisure for an ideal. The paradox is that most of the negotiating managers are seniors, and receive less out of the agreement than the majority.

I suggest that the S.C.M.A. publishes an analysis of those attending the next meeting—in grade. It would be interesting to know which grade predominates.

THE lull after the blizzard and freak storms has been a manager's nightmare. Burst pipes, leaking roofs, falling plaster and many other "not budgeted for" dilapidations are dominating our strained and anxious care.

My carpet, with no vacuum for weeks and sodden with slush, has become mummified and threadbare, and shows every sign of capitulating in hundreds of square yards.

REPLACEMENTS of mechanism and sound systems are becoming easier. Replacement of projectionists increasingly difficult. Plenty of chiefs, a meagre supply of boys and seconds, and thirds are scarce as gold dust.

Any time now, that will become our major problem. Just as a boy becomes useful he is whisked into the Army. What are we doing to fill the gap?

Personally, I think we relinquished the idea of female labour in boxes too quickly after the war finished. The girls were not so bad and they do not get called up nowadays. I, for one, have decided to reintroduce them. I see no other way of maintaining even a skeleton crew.

LABOUR seems to be easier to get, but just as hard to handle. I see one advantage in this. You can fire an unsatisfactory employee with the feeling that you might get a replacement. I have heard recently about several cases of poaching. That is not so good.

Many years ago, all the managers in my area had an agreement not to employ staff from other kinemas without permission from the manager concerned. That scheme worked pretty well. Now is the time when we might consider reintroducing it.

IN management, London and the provinces are things far apart. I would like to see more interchange of managers. A London manager can teach his provincial colleagues a lot, but perhaps not so much as a provincial can teach London.

As for the West End, generally speaking, you have to be born into it. Why? Most of the West End patrons are provincials anyway. Tell me the last time a man from the provinces got a West End house.

A FRIEND of mine once told me how an alarming increase in his telephone account was ultimately traced to his secretary. Her watch was in "dock," and apparently she dialled "TIM" dozens of times a day. The recent power cuts and reduction in voltage brought that story back to my mind.

Electric clocks are seldom accurate, nowadays, and unless warned, employees are inclined to dial "TIM" indiscriminately. That may be a tip about a very minor matter, but these petty expenses do add up if allowed to run riot.

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LONDON TRADE SHOWS

Films to Be Trade Shown Between Thurs., March 27 and Wed., April 2

Thursday

Cynthia's Secret (*M-G-M*)

Own Theatre. **10.30 a.m.**

Cast: Lionel Barrymore, James Craig, Lucille Bremer, Alma Kruger. **Director:** Willis Goldbeck.

Latest of the Dr. Gillespie series. The doctor's new assistant is James Craig, seen as Dr. Coalt, a brilliant surgeon but handicapped by a quick tongue. He is persuaded to act as locum in a provincial practice, but runs into trouble when he refuses to co-sign a paper committing a young girl to an asylum. Gillespie turns up, however, and puts his wise finger on the root of the trouble.

Vengeance (*Exclusive*)

Hammer Theatre. **2.30 p.m.**

Cast: Viviane Romance, Lucien Coedel, John Marais. **Director:** Christian Jaque.

English version of the Christian Jaque production, "Carmen." It is the story of the loves of Carmen, and among the highlights are the duel between Don Jose and the Captain of the Guard, the knife fight between Jose and "Dead Eye," the stage coach hold-up, and, finally, the bull-ring sequences.

Friday

Beat the Band (*RKO-Radio*)

Own Theatre. **10.30 a.m.**

Cast: Frances Langford, Ralph Edwards, Phillip Terry, Gene Krupa and his band, June Clayworth, Mabel Paige. **Director:** John H. Auer.

An adaptation of a Broadway musical comedy. Frances Langford is a small-town girl who wants to become a famous opera singer. Phillip Terry plays a bandleader who poses as a professor of music and attempts to teach her in order to obtain money to pay his band to fulfil an important engagement at a smart hotel.

Blondie's Holiday (*Columbia*)

Own Theatre. **2.30 p.m.**

Cast: Penny Singleton, Arthur Lake, Jerome Cowan, Larry Simms, Richard Lane. **Director:** Abby Berlin.

The latest of the "Blondie" series. Dagwood exaggerates the amount of an increase in salary and Blondie, on the strength of it, throws an expensive dinner party. In an attempt to obtain money to pay for the dinner, Dagwood has a "flutter" at the races, loses, and finally lands in jail.

YoungWidow (*United Artists*)

Studio One, Oxford Street. **10.30 a.m.**

Cast: Jane Russell, Louis Hayward, Faith Domergue, Kent Taylor. **Director:** Edwin L. Marin.

Jane Russell's second picture in which she has the rôle of a debonaire newspaper woman, widowed by the war. She gradually finds readjustment and a new interest in life. Louis Hayward, a dashing young lieutenant, at first makes himself a nuisance, but turns out to be a good sort.

Tuesday

Notorious (*RKO-Radio*)

Studio One. **10.30 a.m.**

Cast: Cary Grant, Ingrid Bergman, Claude Rains. **Director:** Alfred Hitchcock.

A dramatic thriller with Cary Grant as a Government agent and Ingrid Bergman as the daughter of a man convicted for treason. Both are subjected to severe emotional stress when it becomes necessary for the girl to marry the leader of a dangerous underground movement.

A Tale of Two Cities (*M-G-M*)

Own Theatre. **10.30 a.m.**

Cast: Ronald Colman, Elizabeth Allen, Donald Woods, Basil Rathbone. **Director:** Jack Conway.

A reissue of Selznick's adaptation of the Dickens classic, originally released over ten years ago. The story, set against the background of the French Revolution, is about a girl who falls in love with the nephew of the man who wrongfully imprisoned her father.

I Cover Big Town (*Paramount*)

Own Theatre. **10.30 a.m.**

Cast: Philip Reed, Hillary Brooke, Robert Lowery, Robert Shayne, Louis Jean Heydt, Mona Barrie. **Director:** William Thomas.

Philip Reed as managing editor of Illustrated Press puts Hillary Brooke as Lorelei, a girl reporter, on to a crime assignment. Both she and her editor become involved in a murder when they are following up a police signal.

Wednesday

Blaze of Noon (*Paramount*)

Own Theatre. **10.30 a.m. and 2.30. p.m.**

Cast: Anne Baxter, Sterling Hayden, Sonny Tufts, William Holden, Johnny Sands, William Bendix. **Director:** John Farrow.

Based on the novel by Captain E. K. Gann, the production tells the story of four brothers who fly the mail in the pioneering days of commercial airlines. There are a number of spectacular flying sequences, including one shot showing a 'plane zooming beneath Brooklyn Bridge.

It's a Wonderful Life (*RKO-Radio*)

Studio One. **10.30 a.m.**

Cast: James Stewart, Donna Reed, Henry Travers, Lionel Barrymore. **Director:** Frank Capra.

A romantic comedy-drama. Stewart plays the head of a small-town bank who is weighed down by his responsibilities. Henry Travers takes him in hand and gives him glimpses of what would have happened to the people in the town had he not lived.

Cary Grant and Ingrid Bergman as they appear in Hitchcock's NOTORIOUS, which RKO-Radio is Trade showing on April 1, at Studio One, at 10.30 a.m.

PEOPLE

Maidment Leaves Premier—Edward E. Raven's Daughter to Wed

GEO. J. MAIDMENT is relinquishing his management of Premier Distributors to devote more time to the increasing activities of Pendennis Pictures Corporation and Omnia Films, of which companies he is general manager.

☆

ROBERT R. ELKIN, chief projectionist at the Queen's, Portsmouth, for the past 14 months, has been promoted to the position of manager in place of F. E. MURKIN, who has taken over an appointment in Australia.

☆

VETERAN W. FEARN, Pictureland, Darley Abbey, Derby, is the recipient of a silver cigarette case from president E. G. Turner, of the Veterans' Association "to commemorate the jubilee of the kinematograph and his (Mr. Fearn's) own jubilee in the Industry, 1896-1946"

☆

F. DEAN has taken over the management of the Majestic (A.B.C.), Blackburn, Lancs. Since his demobilisation nearly two years ago he has been assistant manager at the Capitol, Bolton.

☆

Latest managerial changes in the Birmingham area include the return of manager WILFRED MONEYPENNY, who has had charge of the West End Cinema since June last to London, and the taking over of that G.B. house by ARTHUR DAVIDS. Manager R. C. NUTT, who has been at the Atlas Kinema, Stetchford, since May last, has resigned and is succeeded by LESLIE A. GIBBONS, of Dudley.

☆

L. PETIGOR, who has joined Renown as sales manager, was previously associated with G.F.D. and G.B.

☆

MISS SYLVIA RAVEN, eldest daughter of Mr. and Mrs. Edward E. Raven, of Premier Advertising Service, is being married on Sunday, April 20, to Ralph Wilder, a director of the company. The marriage will take place at St. John's Wood Synagogue at 4.30, to be followed by reception and ball at Murray's Club, Beak Street, W.1.

☆

ANTHONY SMITH, trainee manager under Norman Scott-Buccleuch at the Regent, Norwich, was married this week to Mrs. Joyce Plumb at the registry office, Lowestoft, Suffolk. Mr. Smith started his training at the Marina Cinema, Lowestoft.

☆

JACK ALEXANDER, of 36, Hucknall Avenue, Ashgate, Chesterfield, has been appointed manager of the Astoria, Coventry.

Roland Lea, centre, theatre controller for Associated British Cinemas, with the prizewinners in the RHAPSODY IN BLUE exploitation competition sponsored by Warner Bros. and A.B.C. Left to right, G. James, manager of Ritz, Warrington, third prize; A. E. Foster, Forum, Ealing, first prize; Roland Lea, J. Chapman, Regal, Streatham, second prize and L. D. Reeves, Central, Kidderminster, fourth prize

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STUDIO NEWS AND VIEWS—Continued

to try to project the picture on to a piece of tracing paper. The studio borrowed a Ross projector: but it had no synchronous motor, and a flexible shaft of Bowden wire failed to do the job.

Projectionist Bill Bowden discovered that both camera shutter and projector shutter were open when the crank handles were at the top.

Says Faithfull: "One of my funniest moments was when we tracked into that fake television set, shouting at the top of our voices 'Up . . . down. Up . . . down.' The synchronism was excellent."

CORNY-MINDED PRODUCERS

LAST WEEK'S comments on comedy scripts—or rather the absence of them—brings this reply from writer Barry Delmaine:

"It has been my experience, as a specialised comedy writer, that producers are either disinterested, scared or so corny-minded that it would be disastrous for any writer of repute to conform to their wants. Because of this, people like myself have found it more profitable to switch to 'straight' writing."

Maybe, but it will be a disaster if Britain doesn't soon set about a few comedy films.

KORDA CASTS

LATEST NEWS concerning the casts for the new group of Sir Alexander Korda productions is that Glynis Johns, originally set to star in both "Mine Own Executioner" and "An Ideal Husband," has dropped out of the former part. Reason is that it is now found that shooting dates for both pictures clash. "Husband," with Korda directing, started on Monday.

Barbara White takes over the lead in "Mine Own Executioner," next in at Worton Hall, now that Harold Huth is winding up on "Night Beat" this week.

ABOUT PEOPLE

DONALD GINSBERG, 26-year-old editor of the controversial "The Way We Live," and latterly supervising editor of "The Turners of Prospect Road," has been sent to Hollywood by Maurice J. Wilson, managing director of Grand National, to study U.S. methods prior to his directing a picture for the company later in the year.

B.B.C.'s **Roy Rich** starts this week with Sydney Box, as associate producer on "Rescue."

The Maie Hanbury agency has landed 20-year-old **Rosemary Treston** on a long-term J. Arthur Rank organisation contract. Soprano Maie was in "Lisbon Story."

Two names for British National's next film, "Three Weird Sitsers"—**Nancy Price** and **Mary Clare**. Puzzle—find the third sister.

This week's P.S.: Two Cities finished "October Man" this week at Denham, plans to start Laurence Olivier's "Hamlet" on April 14.

P.G.B.

HIRE THE BIG HITS IN 16MM FILMS

SOME OF THE FILMS NOW AVAILABLE

"You'll Never Get Rich" "The Amazing Mr. Williams" "The Doctor Takes a Wife" "Mr. Deeds Goes to Town" "Too Many Husbands" (My Two Husbands) "The Beautiful Cheat" "Good Morning Doctor" "Adam Had Four Sons" "You Were Never Lovelier" "One Night of Love" "It Happened One Night" "Bell Bottom George" etc.

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Three Stooge Comedies
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FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we give a list which covers the period January 8, to February 5, 1947. Films, the names of which appear in italics, are parts of a series (or serials).

Title of Film.	Registered by	Maker's Name.	Length (feet).	No.
BRITISH				
JANUARY 9.				
Road to the Isles	Federated Film Corp.	Federated Film Corp.	3,104	Br./E. 9885
This Modern Age No. 4: Fabrics of the Future.	G.F.D.	This Modern Age	1,906	Br./R. 9887
JANUARY 10.				
New Pathe Pictorial No. 118/130 (Series): *New Pathe Pictorial No. 125*	Pathe	Pathe	758	Br./R. 9888
JANUARY 11.				
The Way to the West	G.F.D.	Paul Barralet Prods.	1,545	Br./R. 9891
This Modern Age No. 5: Thoroughbreds for the World.	,,	This Modern Age	1,895	Br./R. 9892
Hungry Hill	,,	Two Cities	9,825	Br./Tr. 9896
JANUARY 15.				
Atlantic Romance	Ambassador	Films Famous	3,633	Br./E. 9902
JANUARY 16.				
Tom Tom Topia	Renown	Frank Chisnell	3,095	Br./E. 9904
JANUARY 17.				
New Pathe Pictorial Nos. 118/130 (series): *New Pathe Pictorial No. 126.*	Pathe	Pathe	862	Br./R. 9910
New Pathe Pictorial No. 127.	,,	,,	683	Br./R. 9911
JANUARY 23.				
Hard Facts	Columbia	British Foundation.	1,563	Br./R. 9929
New Pathe Pictorial Nos. 118/130 (Series):— *New Pathe Pictorial No. 128.*	Pathe	Pathe	646	Br./R. 9930
JANUARY 24.				
Malines	Paramount	British Foundation.	1,488	Br./R. 9934
JANUARY 27.				
The Shop at Sly Corner	British Lion	Pennant	8,212	Br./Dr. 9935
Voyage of Peter Joe—No.4—Cottage Pie	G.F.D.	G.B. Instructional.	2,187	Br./R. 9938
Voyage of Peter Joe—No. 5—Lost in the Wash.	,,	,,	1,082	Br./R. 9939
Voyage of Peter Joe—No. 6—Stamp Ramp.	,,	,,	2,432	Br./R. 9940
Nor' Easter	,,	Southern Cross.	863	Br./E. 9941
FEBRUARY 5.				
Our Club Magazine No. 19: Trug Baskets	G.F.D.	Wallace Prods.	974	Br./R. 9960
Our Club Magazine No. 20: London Visits Brighton.	,,	,,	888	Br./R. 9961
Our Club Magazine No. 21: Forth Bridge.	,,	,,	953	Br./R. 9962
Coastline	British Foundation.	British Foundation.	3,337	Br./E. 9963
Handy Round the House	Columbia	,,	1,423	Br./R. 9964
I've Tried It	,,	,,	1,487	Br./R. 9965
Great Cargoes	,,	,,	1,360	Br./R. 9966
FOREIGN				
JANUARY 8.				
Nobody Lives Forever	Warner	Warner	8,969	F. 9878
Cloak and Dagger	,,	,,	9,557	F. 9879
The Time, The Place and the Girl.	,,	,,	9,440	F. 9880
That Way with Women	,,	,,	7,538	F. 9881
My Old Kentucky Home	20th Century-Fox	20th Century-Fox	587	F. 9882
Margie	,,	,,	8,425	F. 9883
The Outlaw	United Artists	Howard Hughes Prods.	10,451	F. 9884
JANUARY 9.				
Inside Job	G.F.D.	Universal	5,922	F. 9886
JANUARY 10.				
I Love My Husband But!	M-G-M	M-G-M	897	F. 9889
The Secret Heart	,,	,,	8,720	F. 9890
JANUARY 11.				
The Royal Mounted Rides Again (Serial)— *Episode 1. Canaska Gold.*	G.F.D.	Universal	1,771	F. 9893
Episode 2. The Avalanche Trap	,,	,,	1,633	F. 9894
Episode 3. River of Fire.	,,	,,	1,506	F. 9895
JANUARY 13.				
The Late George Apley	20th Century-Fox	20th Century-Fox	8,862	F. 9897
The Razor's Edge	,,	,,	12,914	F. 9898
Mormon Trails	,,	,,	818	F. 9899
Fortune Hunters	,,		540	F. 9900
JANUARY 15.				
The Jester (Der Purimspieler)	L. E. Chafir	Greenfilm	7,498	F. 9901
Behold Beatrice	Exclusive	Cimen Prods.	6,940	F. 9903
JANUARY 17.				
A Game of Death	RKO-Radio	RKO-Radio	6,501	F. 9905
Splitface	,,	,,	5,513	F. 9906
Melody Maker	,,	,,	5,557	F. 9907
Nocturne	,,	,,	7,847	F. 9908
Vacation in Reno	,,	,,	5,407	F. 9909
Innocent though Guilty	Soviet Film Agency	Mosfilm Studios	9,000	F. 9912
The Turning Point	,,	Lenfilm Studios	9,450	F. 9913
Hallo Moscow	,,	Mosfilm Studios	5,760	F. 9914
Bayaderka	,,	Lenfilm Studios	810	F. 9915
JANUARY 20.				
La Symphonie Pastorale	G.C.T. (Dist.)	Les Films Gibe	9,625	F. 9916
The House of Tao Ling	20th Century-Fox	20th Century-Fox	6,180	F. 9917
JANUARY 23.				
Susie Steps Out	United Artists	Comet	5,902	F. 9918
Little Iodine	,,	,,	5,041	F. 9919
Gallant Journey	Columbia	Columbia	7,162	F. 9920
Blackie and the Law	,,	,,	6,294	F. 9921
Secret of the Whistler	,,	,,	5,987	F. 9922
Shadowed	,,	,,	6,235	F. 9923
Give and Take	,,	,,	5,706	F. 9924
Screen Snapshots No. 148.	,,	,,	903	F. 9925
Picnic Panic	,,	,,	576	F. 9926
Hot Footlights	,,	,,	603	F. 9927
Rippling Romance	,,	,,	699	F. 9928
Lady Luck	RKO-Radio	RKO-Radio	8,769	F. 9931
JANUARY 24.				
Double Rhythm	Paramount	Paramount	1,719	F. 9932
Easy Come, Easy Go	,,	,,	7,011	F. 9933
JANUARY 27.				
The Mummy's Ghost	G.F.D.	Universal International	5,451	F. 9936
Lover Come Back	,,	,,	8,194	F. 9937
FEBRUARY 5.				
Three Little Pirates	Columbia	Columbia	1,620	F. 9967
Cagey Bird	,,	,,	582	F. 9968
Bride and Gloom	,,	,,	1,479	F. 9969
Pardon My Terror	,,	,,	1,525	F. 9970
Screen Snapshots No. 147.	,,	,,	936	F. 9971
Mr. Wright Goes Wrong	,,	,,	1,739	F. 9972
G.I. Wanna Home	,,	,,	1,428	F. 9973
Film Vodvil No. 18	,,	,,	947	F. 9974
Andy Plays Hookey	,,	,,	1,636	F. 9975
The Royal Mounted Rides Again (Serial): Ep. 4—*Skyline Target*	G.F.D.	Universal International.	1,466	F. 9976
Ep. 5—*Murder Toboggan.*	,,	,,	1,494	F. 9977
Ep. 6—*The Ore Car Accident.*	,,	,,	1,392	F. 9978
Ep. 7—*Buckboard Runaway.*	,,	,,	1,795	F. 9979
Ep. 8—*Thundering Water.*	,,	,,	1,607	F. 9980
Ep. 9—*Dead Men for Decoys.*	,,	,,	1,602	F. 9981
Ep. 10—*Derringer Death.*	,,	,,	1,411	F. 9982
Ep. 11—*Night Trail Dangers.*	,,	,,	1,468	F. 9983
Ep. 12—*Twenty Dollar Doublecross.*	,,	,,	1,694	F. 9984
Ep. 13—*Flaming Showdown*	,,	,,	1,382	F. 9985

The registered length of the film "Love Laughs at Andy Hardy" (F. 9877) is now 8,417 feet.

The registration particulars of the film "Walking On Air" (Br./R. 9756) have been amended as follows: Long version, 5,643 feet; Short version, 4,259 feet.

The registered title of the film "Twice Branded" (Br. 12,553) has been altered to "Father and Son."

*** The registration particulars of "Late at Night" (Br./R. 9025) registered on March 16, 1946, has been amended as follows: 6,650 ft., Long Version; 5,540 ft. Short Version.

The registered length of the film "The Man Without a Face" (Br. 12159) has been amended to 4,520 ft.

KEY TO REGISTRATION PREFIXES

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered or the exhibitors' quota and trebled for the renters' quota."

Classified Advertisements

SITUATIONS VACANT

MANAGER required for medium-sized London kinema; splendid opportunity; permanent position; LONDON AND HOME COUNTIES INQUIRERS NEED ONLY APPLY; applications will be treated in the strictest confidence; state experience, age and salary required.—Write F., Box 989, Kinematograph Weekly

MANAGER required for Theatre Royal, Loughborough; experience with live shows desirable, but not essential; good, progressive position for keen worker.—Apply, with full details, in confidence, to Charles K. Deeming, Coalville.

MANAGER required for large suburban kinema; permanent position; must be fully experienced in kinema management. Give experience, age, salary required, in confidence; details of references; say when at liberty.—M., Box 86, Kinematograph Weekly.

ASSISTANT Manager required for N.W. London suburban kinema; capacity 900; age limit, 35; first-class references essential.—Write, full particulars, P., Box 89, Kinematograph Weekly.

CHIEF Operator-Manager, with good electrical experience. State full particulars, and salary expected; hall West London district.—Apply, R., Box 91, Kinematograph Weekly.

SECOND Operator required.—Apply, Manager, Savoy Cinema, Cobham, Surrey.

WANTED, Second Operator; small modern kinema; South.—State age, experience and references, O., Box 63, Kinematograph Weekly.

MAJOR Film Distributors require Barring Clerk.—Write, stating age, experience and salary required, X., Box 72, Kinematograph Weekly.

SITUATIONS WANTED

RELIEF Manager seeks position; fully experienced.—M., Box 61, Kinematograph Weekly.

MANAGER, AGED 32, OF SMART APPEARANCE, DESIRES MANAGEMENT OF GOOD-CLASS HALL, LARGE OR SMALL. "FLEAPIT" NOT CONSIDERED AT ANY PRICE; HALL MUST BE CLEAN, AS IS APPLICANT. FULLY CONVERSANT PUBLICITY, STAFF CONTROL, OFFICE ROUTINE, INCLUDING P.A.Y.E., QUOTA RETURNS, ETC.; VERY KEEN EXPLOITEER; WILLING TO DEPOSIT £200 AS CASH SURETY; REFERENCES FURNISHED; WILLING TO TRAVEL ANYWHERE FOR GOOD POSITION; SALARY AS C.E.A. SCALE. AVAILABLE FOR INTERVIEW AT YOUR CONVENIENCE.—GAY, 4, FOXTON ROAD, LUBENHAM, MARKET HARBOROUGH, LEICS.

MANAGER requires position, South Coast, Devon or Cornwall; long experience, kinema and stage.—Q., Box 90, Kinematograph Weekly.

MANAGER seeks position, full charge; vast experience in all lines; stage presentations, children's activities, publicity; sound references; bonded; age 55.—G., Box 81, Kinematograph Weekly.

MANAGER desires appointment; thoroughly experienced in all departments; tall, of smart appearance; aged 35; keen publicist; also well-known member KINE. Company of Showmen.—F., Box 80, Kinematograph Weekly.

KINEMA Operator, over 15 years' experience, would like opportunity to train as Manager; London.—H., Box 82, Kinematograph Weekly.

YOUNG Man with some experience requires position as Assistant or Trainee Manager; reliable; good references.—Write, K., Box 84, Kinematograph Weekly.

EX-SECOND Operator, three years' experience, age 31, recently released War Office Records, requires thorough training as Manager or Chief Operator; Appointment to be permanent and guaranteed, with unfurnished living accommodation for three.—Booker, Sandford, Cornwell Road, Poole, Dorset.

CHIEF or Co-Chief; 20 years' experience; would relieve.—E., Box 79, Kinematograph Weekly.

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CINEMA or CINEMA SITE
FOR DISPOSAL IN LINCOLNSHIRE
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We, Ampros Limited, of Ilford, Essex, willingly apologise to the Ampro Corporation of Illinois, U.S.A., makers of the well-known "Ampro" cinematograph and photographic apparatus, for having inadvertently used their name and registered trade mark.
We desire to make it clear that our projector originally marketed under the name of Amproject is not a product of the Ampro Corporation, and to avoid possible confusion in future we have changed the name of this company to Advanced Mechanical Productions Ltd.

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SITUATIONS WANTED (Contd.)

RELIABLE Chief Operator, 30 years' experience, seeks position; London or near preferred; excellent refs.—Operator, 329, Camden Road, N.7.

CHIEF OPERATOR; 20 YEARS' EXPERIENCE; AVAILABLE AT EASTER; GO ANY DISTRICT TO GOOD PERMANENT POSITION.—O., BOX 88, KINEMATOGRAPH WEEKLY.

FOR SALE & WANTED

FOR Sale, all complete, 16-mm. Mobile Outfit, comprising 2 Victor 40B projectors with 2 power packs, speakers, spools, Radiant High Flex screen, stands, also 1947 Fordson 10-cwt. van.—Price and further details on application to 8, Downleaze, Sneyd Park, Bristol 9.

FOR SALE.—COMPLETE 16-MM. MOBILE UNIT, COMPRISING 1939 FORD 10-CWT. VAN, 2 G.B. L516 SOUND PROJECTORS, ENGINE GENERATOR, TRANSFORMERS, RESISTANCES, SPEAKERS, SCREEN, CONTROL PANEL, MOBILE OPERATING SCREENS AND GOOD SUPPLY OF 1,600-FT. SPOOLS AND 500-WATT LAMPS; ALL EXCELLENT CONDITION.—WRITE, C. W. BERETTA, PAVILION CINEMA, RHOSNEIGR, ANGLESEY. PHONE 246.

FOR Sale.—Complete Talkie Equipment, now working seven nights a week and not available until about end of May—lamps, stands, Kalee machines, speakers, B.T.H. sound, spare amplifier, etc.—Offers and other particulars, apply Cruickshank, c/o Froods, Annan, Dumfriesshire.

A.C./D.C. Motors and Switchgear can be supplied from stock or at short notice. Also A.C. Motors wanted urgently, all sizes and voltages. Best prices offered.—John Phillips and Co. (Electrics), 31, Fortune Green Road, West Hampstead. Hampstead 8132.

NEW Arc Rectifiers, dry metal, selenium type, twin units, inductor controlled; twin 30 amp., £172; twin 45 amp., £217, ex works; delivery from stock.—Gyrotone, Ltd., Coleshill, Warwicks. Phone 3169.

ROLLS Royce 40/50 five-seat open Tourer, 1925; condition as new; four new tyres, new battery; £400, or would exchange for mobile canteen.—H., Box 57, Kinematograph Weekly.

MOBILE Operators wish to purchase 16-mm. Sound Projectors in good condition; Bell Howell Utility or other good makes preferred; price must be reasonable; state details and price required. Also 16-mm. Sound Camera and Studio equipment; details required.—P., Box 64, Kinematograph Weekly.

ONE Kalee 8 Mechanism with Imperial drum shutter; two 10-in. Eclipse Arc Lamps, complete; four Mirrors; two T. & H. Projection Lenses, 3½ in.; one H.M.L. Arc Lamphouse with Kerascope; one H.M.L. single Lamphouse; one perf. Sound Screen, size 18 ft. x 14 ft.; one second-hand Rewinder.—Apply, H. D., Moorhouse Circuit, 7, Oxford Road, Manchester, 1.

FOR Sale, 2 RCA Sound Equipments, suitable up to 1,500 seating; can be heard operating Apollo, Southsea, and Carlton, Cosham; also two pairs "Stelmar" Arc Lamps and two twin-turntable Non-Syncs.—Offers to Blake, 7, Highbury Grove, Cosham, Hants.

FOR Sale, two Automatiket two-way machines, electrically operated; perfect condition; offers.—Central Cinema, Ipswich.

B.T.P. Spinwheel Sound-heads, with universal bases, for sale. May be seen working. — Sitwell Theatre, Spondon, Derbys. 'Phone: Derby 5245.

GEBESCOPE 16-mm. Sound Projector, 1,600-ft. spools; spares include lens, 500-w. lamps; £250.—41, Coral Street, Saltburn.

TWIN 45-amp. Philips Rectifier, complete with new Philips valves, £85.—Box E.C., F.W.S., 10, Hanover Square, Bradford, Yorks.

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NEWMAN-SINCLAIR Camera available for hire; new and complete equipment.—Inquiries, GERrard 1963.

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SPECIAL NOTICES

OLD-ESTABLISHED Film Manufacturing Company, seeking expansion, desires to acquire another concern of allied business nature.—D., Box 78, Kinematograph Weekly.

REPAIRS

REPAIRS and Spares, Seats, Counterweights and Brackets, etc.—Cinema Supply and Maintenance, 66, St. George's Avenue, London, N.7. North 3146.

KINEMAS WANTED

WANTED.—Bomb-damaged kinemas, freehold or leasehold.—Details to H., Box 33, Kinematograph Weekly.

LARGE FUNDS available for the purchase of FREEHOLD OR LEASEHOLD KINEMAS (seating not under 500) as going concerns by important corporation in any part of U.K.—Particulars to Hampton and Sons, Ltd. (Ref. C.M.), 6, Arlington Street, St. James's, S.W.1 (Regent 8222).

PRIVATE BUYER WISHES TO PURCHASE MODERN OR MODERNISED FREEHOLD KINEMA, NOT LESS THAN 500 SEATS, SOUTH OR WEST OF ENGLAND PREFERRED.—PRINCIPALS, REPLY IN CONFIDENCE, R., BOX 66, KINEMATOGRAPH WEEKLY.

SMALL Kinema wanted, Freehold or Leasehold, Yorkshire.—N., Box 62, Kinematograph Weekly.

In consequence of disposal of the Property

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KINEMAS FOR SALE

KINEMA in centre of large Midland town for Sale, owing to illness of proprietor, who is retiring after 20 years' occupation; seats 900; profits nearly £3,000, accountants' figures; no agents need reply.—W., Box 22, Kinematograph Weekly.

FREEHOLD Kinema, Ballroom and Café; central position; no opposition.—J., Box 58, Kinematograph Weekly.

FOR SALE, MODERN KINEMA, FREEHOLD, 500 seats, important South Coast market town; solo situation; perfectly equipped and seated, carpeted throughout; with living accommodation, six rooms; large car park; splendid proposition OWNER manager.—Principals only need apply, to U., Box 69, Kinematograph Weekly.

WILTSHIRE.—Two 35-mm. Equipments, installed in village halls; third equipment available if required; long hall leases available; ideal opportunity ex-Services projectionist desiring run own business; £600.—T., Box 68, Kinematograph Weekly.

PROFESSIONAL

PATENT Agents.—A. E. Hill, Chartered Patent Agent, 27, Chancery Lane, London, W.C.2. Tel.: Chancery 8444.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyds (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

THEATRE SEATS

TANGANYIKA Territory.—Required, 400 Seats for new kinema.—Send prices and details to Paradise Talkies, P.O. Box 54, Arusha, Tanganyika Territory.

TIP-UP Chairs bought and sold.—R. Bovilsky, 34, Batson Street, Glasgow, S.2.

MONOMARKS

MONOMARKS.—Permanent London address; letters redirected; 5s. p.a.—Write Monomark, BCM/MONO, W.C.1.

TRADE SCREENINGS IN THE PROVINCES

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
BIRMINGHAM.						
Fri., Mar. 28	10.30 a.m.	Futurist	The High Window	20th Century-Fox	George Montgomery	A
,, ,, 28	12 noon	Scala	Hatters Castle (Reissue)	Paramount	Robert Newton	A
,, ,, 28	10.30 a.m.	Forum	White Cradle Inn	British Lion	Madeleine Carroll	A
Mon., ,, 31	10.30 a.m.	Scala	Spook Busters	Pathe	The Bowery Boys	A
,, ,, 31	11.30 a.m.	Futurist	The Chase	United Artists	Robert Cummings	A
Tues., April 1	10.30 a.m.	Forum	The Arnelo Affair	M-G-M	John Hodiak	A
,, ,, 1	10.30 a.m.	Scala	Avalanche	Pathe	Bruce Cabot	A
,, ,, 1	10.30 a.m.	Futurist	The Shocking Miss Pilgrim	20th Century-Fox	Betty Grable	A
Wed., ,, 2	10.30 a.m.	Forum	Seven Were Saved	Paramount	Richard Denning	U
,, ,, 2	10.30 a.m.	Futurist	Decoy	Pathe	Jean Gillie	A
,, ,, 2	11.30 a.m.	Scala	School for Danger	United Artists	Capt. Harry Ree	A
Thur., ,, 3	10.30 a.m.	Futurist	Oliver Twist (Reissue)	Renown	Dickie Moore	U
,, ,, 3	10.30 a.m.	Scala	White Cargo (Reissue)	M-G-M	Hedy Lamarr	A
BRISTOL.						
Tues., April 1	10.30 a.m.	News Theatre	Woman Destroyed	G.F.D.	Susan Hayward	A
Wed., ,, 2	10.30 a.m.	News Theatre	Nicholas Nickleby	G.F.D.	Cedric Hardwicke	A
CARDIFF.						
Fri., Mar. 28	10.45 a.m.	Olympia	The Pilgrim Lady	British Lion	Lynne Roberts	U
,, ,, 28	10.45 a.m.	Odeon	The Shocking Miss Pilgrim	20th Century-Fox	Betty Grable	U
,, ,, 28	11 a.m.	Park Hall	When You Come Home	Butcher's	Frank Randle	U
,, ,, 28	11.30 a.m.	Capitol	The Chase	United Artists	Robert Cummings	A
Tues., April 1	10.30 a.m.	Olympia	White Cradle Inn	British Lion	Madeleine Carroll	A
,, ,, 1	10.45 a.m.	Odeon	Woman Destroyed	G.F.D.	Susan Hayward	A
,, ,, 1	11.30 a.m.	Park Hall	School for Danger	United Artists	Capt. Harry Ree	U
Wed., ,, 2	11 a.m.	Park Hall	Decoy	Pathe	Jean Gillie	A
,, ,, 2	10.45 a.m.	Odeon	Nicholas Nickleby	G.F.D.	Cedric Hardwicke	A
,, ,, 2	11.30 a.m.	Capitol	Strange Woman	United Artists	Hedy Lamarr	A
GLASGOW.						
Fri., Mar. 28	10.45 a.m.	Regal	My Brother Talks to Horses	M-G-M	"Butch" Jenkins	U
,, 28	10.50 a.m.	La Scala	Devil Bat's Daughter	Pathe	Rosemary La Planche	A
Tues., April 1	10.30 a.m.	Regal	White Cradle Inn	British Lion	Madeleine Carroll	A
,, ,, 1	10.50 a.m.	Playhouse	Missing Lady	Pathe	Kane Richmond	A
,, ,, 1	10.45 a.m.	Picture House	Woman Destroyed	G.F.D.	Susan Hayward	A
Wed., ,, 2	10.30 a.m.	Regal	The Arnelo Affair	M-G-M	John Hodiak	A
,, ,, 2	10.50 a.m.	Playhouse	Below the Deadline	Pathe	Warren Douglas	A
,, ,, 2	10.45 a.m.	Picture House	Nicholas Nickleby	G.F.D.	Cedric Hardwicke	A
Thur., ,, 3	10.45 a.m.	Playhouse	Seven Were Saved	Paramount	Richard Denning	A
,, ,, 3	10.50 a.m.	Cranstons	Queen of Burlesque	Pathe	Evelyn Ankers	A
LEEDS.						
Fri., Mar. 28	10.30 a.m.	Ritz	Spook Busters	Pathe	The Bowery Boys	A
Tues., April 1	10.30 a.m.	Tower	The Arnelo Affair	M-G-M	John Hodiak	A
,, ,, 1	10.30 a.m.	Ritz	Decoy	Pathe	Jean Gillie	A
,, ,, 1	11.30 a.m.	Tatler	School for Danger	United Artists	Capt. Harry Ree	U
Wed., ,, 2	10.30 a.m.	Ritz	Devil Bat's Daughter	Pathe	Rosemary La Planche	A
,, ,, 2	10.45 a.m.	Scala	Nicholas Nickleby	G.F.D.	Cedric Hardwicke	A
Thur., ,, 3	10.30 a.m.	Ritz	It Happened in Brooklyn	M-G-M	Frank Sinatra	U
LIVERPOOL.						
Fri., Mar. 28	10.45 a.m.	Majestic	Devil Bat's Daughter	Pathe	Rosemary La Planche	A
,, ,, 28	11.30 a.m.	Scala	School for Danger	United Artists	Capt. Harry Ree	U
,, ,, 28	10.30 a.m.	Forum	White Cradle Inn	British Lion	Madeleine Carroll	A
Tues., April 1	10.45 a.m.	Majestic	Seven Were Saved	Paramount	Richard Denning	A
,, ,, 1	10.45 a.m.	Futurist	Missing Lady	Pathe	Kane Richmond	A
,, ,, 1	10.30 a.m.	Trocadero	Woman Destroyed	G.F.D.	Susan Hayward	A
Wed., ,, 2	10.45 a.m.	Scala	The Arnelo Affair	M-G-M	John Hodiak	A
,, ,, 2	10.45 a.m.	Palais de Luxe	Below the Deadline	Pathe	Warren Douglas	A
,, ,, 2	10.30 a.m.	Trocadero	Nicholas Nickleby	G.F.D.	Cedric Hardwicke	A
Thur., ,, 3	10.45 a.m.	Palais de Luxe	Queen of Burlesque	Pathe	Evelyn Ankers	A
MANCHESTER.						
Fri., Mar. 28	4 p.m.	Regal	Welcome Stranger	Paramount	Bing Crosby	A
,, ,, 28	10.45 a.m.	Oxford Street	Decoy	Pathe	Jean Gillie	A
,, ,, 28	10.45 a.m.	Market Street	The Arnelo Affair	M.G.M.	John Hodiak	A
,, ,, 28	10.45 a.m.	Gaiety	White Cradle Inn	British Lion	Madeleine Carroll	A
Tues., April 1	10.30 a.m.	Deansgate	Vengeance	Exclusive	Viviane Romance	A
,, ,, 1	10.45 a.m.	Theatre Royal	Devil Bat's Daughter	Pathe	Rosemary La Planche	A
,, ,, 1	10.45 a.m.	Gaumont	Woman Destroyed	G.F.D.	Susan Hayward	A
Wed., ,, 2	10.45 a.m.	Theatre Royal	Seven Were Saved	Paramount	Richard Denning	A
,, ,, 2	10.45 a.m.	Market Street	Missing Lady	Pathe	Kane Richmond	A
,, ,, 2	10.45 a.m.	Gaumont	Nicholas Nickleby	G.F.D.	Cedric Hardwicke	A
,, ,, 2	10.45 a.m.	Deansgate	It Happened in Brooklyn	M-G-M	Frank Sinatra	U
Thur., ,, 3	10.45 a.m.	Gaiety	Frontier Feud	Pathe	Johnny "Mack" Brown	U
NEWCASTLE.						
Fri., Mar. 28	10.30 a.m.	Essoldo	Hatters Castle (Reissue)	Paramount	Robert Newton	A
,, ,, 28	10.30 a.m.	Stoll	When You Come Home	Butcher's	Frank Randle	U
Tues., April 1	10.30 a.m.	Queens	Woman Destroyed	G.F.D.	Susan Hayward	A
,, ,, 1	10.30 a.m.	Stoll	School for Danger	United Artists	Capt. Harry Ree	U
Wed., ,, 2	10.30 a.m.	Queens	Nicholas Nickleby	G.F.D.	Cedric Hardwicke	A
,, ,, 2	10.30 a.m.	Haymarket	It Happened in Brooklyn	M-G-M	Frank Sinatra	U
NOTTINGHAM.						
Fri., Mar. 28	10.30 a.m.	Carlton	White Cargo (Reissue)	M-G-M	Hedy Lamarr	A
,, ,, 28	10.45 a.m.	Elite	When You Come Home	Butcher's	Frank Randle	U
Tues., April 1	10.30 a.m.	Elite	White Cradle Inn	British Lion	Madeleine Carroll	A
,, ,, 1	10.30 a.m.	Carlton	It Happened in Brooklyn	M-G-M	Frank Sinatra	U
Wed., ,, 2	10.45 a.m.	Scala	Woman Destroyed	G.F.D.	Susan Hayward	A
SHEFFIELD.						
Fri., Mar. 28	10.30 a.m.	Hippodrome	It Happened in Brooklyn	M-G-M	Frank Sinatra	U
,, ,, 28	10.30 a.m.	Union Street	When You Come Home	Butcher's	Frank Randle	U
,, ,, 28	11.30 a.m.	Cinema House	The Chase	United Artists	Robert Cummings	A
Tues., April 1	10.30 a.m.	Hippodrome	White Cradle Inn	British Lion	Madeleine Carroll	A
,, ,, 1	10.30 a.m.	Union St. P.P.	Johnny O'Clock	Columbia	Dick Powell	A
Wed., ,, 2	10.45 a.m.	Gaumont	Nicholas Nickleby	G.F.D.	Cedric Hardwicke	A
,, ,, 2	11.30 a.m.	Cinema House	School for Danger	United Artists	Capt. Harry Ree	U
Thur. ,, 3	10.30 a.m.	Hippodrome	The Arnelo Affair	M-G-M	John Hodiak	A

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